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# ART AND SOUL

LOBYN HAMILTON IS THE FEATURED VISUAL ARTIST  
FOR THE ARTS COUNCIL'S ANNUAL CELEBRATION

STORY BY DAN GROSSMAN

# BATTLE OF THE BARTENDERS!

**JAMESON IRISH CAR BOMB**  
**CALLS FOR:** 1/2 shot Jameson, 1/2 shot Irish Cream liqueur, 1/2 pint Irish stout  
**MIXOLOGY:** Fill shot glass with 1/2 Jameson and 1/2 Irish Cream liqueur, drop in a 1/2 pint of Irish Stout and drink quickly

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**ABSOLUT RASPBERRY SWEET TART**  
**CALLS FOR:** 2 Part Absolut Citron, 1 Part Raspberry Liqueur, Splash of Sour, Splash of  $\frac{1}{2}$   
**MIXOLOGY:** Pour over ice, shake and strain into a martini glass, garnish with a lemon

**NICHOLE**  
**ABSOLUT BERRIACAI**  


**ABSOLUT PEARADISE**  
**CALLS FOR:** 2 Part Absolut Pears, 1 Part Raspberry Liqueur, 1/2 Part Sweet and Sour, 1/2 Part Cranberry Juice  
**MIXOLOGY:** Shake over ice and pour in a sugar rimmed martini glass.

**CHRIS**  
**ABSOLUT Country of Sweden PEARS**  


**ABSOLUT LEMON SHAKE UP**  
**CALLS FOR:** 2 parts Absolut Citron, 1 Lemon, 3 packets of Sugar, Water  
**MIXOLOGY:** Muddle 1 whole lemon with 3 pack of sugar, add 2 parts absolut citron, top with water and shake shake shake! Needs to be shaken a lot to dissolve sugar. Strain over ice and serve in a sugar rimmed glass.

**CHRISTIE**  
**ALIBIS**  


**TINA FEY**  
**CALLS FOR:** 1 Part Absolut Citron, 1 Part Hiram Walker Raspberry Liqueur, lemon slice, splash of soda, splash of sour  
**MIXOLOGY:** Pour over ice, squeeze in 3 lemon slices and serve in a pint glass

**ANDI**  
**ABSOLUT CITRON**  


**PINK TACO**  
**CALLS FOR:** 3 parts Ruby Red, 1 part Silver Tequila, 2 parts grapefruit juice, 1 part cranberry  
**MIXOLOGY:** Serve over ice.

**ALLEN**  
**ABSOLUT Country of Sweden RUBY RED**  


**PURE PASSION**  
**CALLS FOR:** 2 Part Absolut Berri Acai, 1 Part Pomegranate Liqueur, 1 Part Orange Liqueur  
**MIXOLOGY:** Pour and shake over ice, serve in a martini glass and garnish with a Lemon

**CAROLYN**  
**ABSOLUT BERRIACAI**  


**KISS ME PEPPERMINT MARTINI**  
**CALLS FOR:** equal parts Absolut Vanilia and Dark and White Chocolate Liqueur, Creme de Mint  
**MIXOLOGY:** Chocolate Swirl Glass, combine ingredients in a shaker with whip cream and shake, top it off with whip cream

**HEATHER**  
**ABSOLUT VANILLA**  


**HAWAIIAN BLISS SHOT**  
**CALLS FOR:** 1 part Absolut Vanilia, 1 part Malibu, Splash of Cranberry, Splash of Pineapple  
**MIXOLOGY:** Pour Absolut Vanilia and Malibu over ice and shake. Top off with Cranberry and Pineapple juice. Served as a shot

**BOBBI**  
**ABSOLUT VANILLA**  


**ABSOLUT MANDRIN MARTINI**  
**CALLS FOR:** 2 parts Absolut Mandrin, Splash of Cranberry Juice, Splash of Pineapple Juice  
**MIXOLOGY:** pour over ice in a shaker and strain into a martini glass

**KNAYTE**  
**ABSOLUT Country of Sweden MANDRIN**  


**ABSOLUT RASPBERRY LEMONADE**  
**CALLS FOR:** 2 Part Absolut Citron, 1 Part Raspberry Liqueur, Fill to the top with Sweet and Sour  
**MIXOLOGY:** shake and pour over ice, garnish with a lemon

**AMBER**  
**ABSOLUT CITRON**  


**DIRTY MARY**  
**CALLS FOR:** 1 part Absolut Peppar, 1 part draught stout, 1 part olive juice, 1 part bloody Mary mix, dash of hot sauce, generous amount of black pepper  
**MIXOLOGY:** mix over ice, garnish with a lime, olive, pickle, celery

**TROY**  
**ABSOLUT PEPPAR**  


## ROUND THREE

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### /ARTICLES

Manic Panic: Your enviro-PANIQuiz by Jim Poyer  
 This week in Indiana history by Andrew Roberts  
 Five ways to support car-free living in Indy by Tyler Falk  
 Indy's Crook Emeritus by Andrew Roberts  
 House smoking ban bill rendered worthless by Austin Considine  
 Vonnegut Memorial Library opens by Caitlin O'Rourke  
 Oddly engaging IU celebration, a video by Rob Nichols  
 Cleveland Orchestra comes to Bloomington by Tom Aldridge  
 The novice chronicles: Crashing Winterfest 2011 by Catherine Green  
 'Lizard Lick Towing' on truTV by Marc D. Allan



### /GALLERIES

Slideshow: Vonnegut Memorial Library opening by Caitlin O'Rourke  
 Gala at Carmel Palladium: Photos by Mark Lee  
 Shots of Winterfest 2011 by Kris Arnold



PHOTO BY MARK LEE

Carmel Palladium

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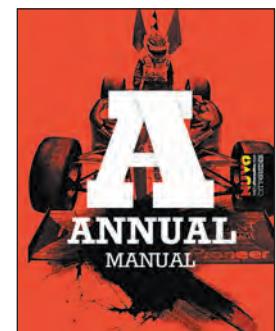
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## special pullout

### ANNUAL MANUAL 2011

Introducing NUVO's eighth magazine installment: A handbook of everything throughout the year that makes our city great. Check out our picks for event highlights, galleries, stores, restaurants and bars. It's our god-given mission in life to present you with the best options around; read on and start planning your best year yet.

FEB. 2 - FEB. 9, 2011  
 VOL. 21 ISSUE 50 ISSUE #1025



## cover story

10

### THE ART OF WALTER LOBYN HAMILTON

It's the medium that the artist uses — when combined with his amazing technical precision — that lets you know that you've laid eyes upon the work of a truly unique and gifted individual. You see, these are no ordinary portraits.

BY DAN GROSSMAN

COVER PHOTO BY STEPHEN SIMONETTO

## news

8

### GETTING 'ER DONE

In the early weeks of the legislative session, Republicans are aggressively pushing their agenda. NUVO's collected a series of reports from satellite contributors at Franklin College to take a quick look at some of the recent action in the Statehouse.

BY FRANKLIN COLLEGE PULLIAM SCHOOL OF JOURNALISM STUDENTS

## in this issue

- 15 **A&E**
- 36 **CLASSIFIEDS**
- 10 **COVER STORY**
- 23 **FOOD**
- 39 **FREE WILL ASTROLOGY**
- 05 **HAMMER**
- 06 **HOPPE**
- 04 **LETTERS**
- 25 **MUSIC**
- 24 **MOVIES**
- 08 **NEWS**
- 35 **WEIRD NEWS**

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# LETTERS

## Calmer waters

Dear Mr. Hoppe: I read your recent column in NUVO ("Mitch Daniels' Indiana: Same as it ever was," Jan. 19-26), and I must say it disturbed me on many levels.

Due to the economy, I lost my job last year in March. I stayed on my unemployment benefits for three months searching for a job in my field, eventually concluding that I would have to change my career and salary to survive. I could have stayed on my unemployment insurance until my benefits ran out, but I didn't.

Now, I make one quarter of what I did before. And while I'm pissed that I can't go out for Naked Tchopsticks every night, I'm happy I'm not in a bread line.

I read your articles frequently, and have found that you are always trying to pitch our city and state as larger than life. We are (for the most part) a land-locked state with a small- to medium-sized, centralized capital. There are no boundaries, no mountain ranges, no substantial shorelines, nothing geographically hindering the our size, shape or population. This is why our houses and land are cheaper than the likes of New York and California.

Indiana doesn't cater to the blue collar, unionized, lower-income people. But they live here, they're employed, they have cheap houses, relatively short commute times, cheap downtown parking, and affordable and esteemed universities.

You are asking much more from a city that just doesn't have the capital to float huge bureaucratic institutions to provide handouts. Millions of dollars are laundered, skimmed, misappropriated and sometimes embezzled with these institutions. Where is the efficiency?

Keeping a low overhead in times like this is the most prudent thing to do. It's counterintuitive to increase spending, ultimately increasing taxes on people are already falling on hard times. Are you asking our governor to act irresponsibly because someone's benefits aren't up to par with New York's or California's? Do you want a 66% increase on your income taxes? You gave all these perfect examples of why we don't do these things. And yet, you wonder if Daniels' puritanical approach to government really works?

For the record, I voted against Daniels both terms. I'm not saying that Daniels is the silver bullet or that we have to get behind him all the way. But, you have to admit, he's steering

## WRITE TO NUVO

Letters to the editor should be sent c/o NUVO Mail. They should be typed and not exceed 300 words. Editors reserve the right to edit for length, etc. Please include a daytime phone number for verification. Send e-mail letters to: [editors@nuvo.net](mailto:editors@nuvo.net) or [nuvo.net](http://nuvo.net), click on Forums under the Community tab.

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our state through stormy waters right now, and he's the man that I have confidence in. He has the numbers to back it up, and the savvy to get us to calmer waters.

Devin O'Brian  
INDIANAPOLIS

## Discouraging, not final

Well said, David ("Hoosier values: Paying artists for their work," Hoppe, Dec. 22-29, 2010). I was very disappointed when I learned that there was no art budget for (the Eugene and Marilyn Glick Eye Institute) project, and another previous one at a Riley Children's Hospital.

In the latter case, I understand the wife of the Indianapolis Museum of Art director solicited free amateur photography that she had printed for the expanded building. Fifteen years ago, I sold them 22 pieces at a modest but significant price.

This is discouraging but not final. Keep your spirits up. I wish you, and all of us artists, passion, inspiration and a living wage through proper sales, commissions and benefaction.

Posted by "Denis"  
COMMENT FROM NUVO.NET

## Attaboy

At last, a column advocating that government take less of our money. Didn't see that coming (see "Townships' time to go," Hoppe, Jan. 26 to Feb. 2).

I'm going to bet, however, that your next column will discuss how other government agencies should take the money, rather than letting us keep it.

But, until then . . . Attaboy!

Posted by "hannamel54"  
COMMENT FROM NUVO.NET

## Bird cage liner

In response to "Mitch Daniels' Indiana," Hoppe, Jan. 19-26:

NUVO has been and always will be only good for what shows are playing around the city.

A typical NUVO writer whose work will end up covered in bird shit in the bottom of a cage.

Posted by "dont care"  
COMMENT FROM NUVO.NET



## Workplace candy hoarders

They are the key to office success

BY STEVE HAMMER  
SHAMMER@NUVO.NET

Just about every morning, my first stop after getting past the security gate is the vending machine on the second floor, five quarters warming in my hand, ready to get that sugar buzz and caffeine jolt from a 16-ounce bottle of red Coca-Cola Classic, the fuel of the masses.

That first pull on the bottle burns like Old Crow and reminds me that I'm alive, well and living in Central Indiana. It prepares me for the battle to come, the shift that lies ahead of me.

People cope with office life in various ways once it's apparent they've been sentenced to a cubicle for one-third of their waking hours. Some decorate their cube with dozens of family portraits, designed to invite passersby to ask them about their kids.

Others write what they consider to be motivational quotations on index cards with a felt-tip marker. Some of them are biblical

in nature, others are lifted from song lyrics or movie quotes.

And others cope with white-collar work by stuffing hundreds of pieces of candy into drawers, cups and jars that cover their workstations.

It's hard to know exactly where some of these folks purchase their candy, since they seem to have gigantic plastic bags of it in their possession at all times. I call these people Halloweeners, since they're always offering up a packet of three SweeTarts or a raspberry Dum Dum sucker, the same kind the banks like to give kids.

Even among this candy-obsessed subculture of workers, there is another category, one that holds treasures on a scale unimaginable to the Halloweeners, who deal in small-time stuff.

I'm talking about the serious candy hoarders, the ones who buy massive bags of fun-sized Snickers, racks of Reese's cups, and occasionally a wild card, like a box of Zagnuts or Chick-O-Sticks.

These, my friends, are the people to whom you'll want to endear yourself. Achieving their full friendship and trust is an elusive

but worthwhile pursuit. These are the kind of coworkers who must constantly feed themselves sugar or they'll snap. Their stashes of candy aren't for hospitality as much as they are for survival.

This means that getting them to come off a fistful of Hershey's Miniatures is a hard task; harder, in fact, than most of the actual jobs in which we're employed. It involves social networking, the art of flattery and a kindred sense of sugar addiction.

I once worked with a lady who must have spent \$25 a week just on candy bars for work. She wasn't handing any out, ether. Her trashcan was a wonderland of shredded Nestlé wrappers, crumpled Mounds husks and shredded M&M bags.

Apparently she survived solely on candy because none of our mutual coworkers ever spotted her eating lunch. She didn't go out; she didn't bring anything with her.

Every now and then, she'd walk over to my desk and silently place three miniature candy bars on my desk, never acknowledging my thanks, giving them to me almost as part of a strange kind of bonding ritual among people with eating disorders.

This candy lady was no anorexic or bulimic, as far as I knew, but neither was she morbidly obese. She appeared to be that rare breed of human designed to derive

all its nutrition from chocolate and high-fructose corn syrup.

In the hierarchy of office politics, the candy hoarders maintain a very important role. They are the caregivers who make the workday go by a tiny bit more painlessly. They should be treated with deference and respect. They are not to be treated poorly.

Except, of course, when they go on vacation and/or leave their desk drawers unlocked, which is when everyone robs them blind. I personally can swipe a scoopful of Almond Joys quicker than Yogi Bear could jack a picnic basket off some poor tourist.

There is sometimes residual guilt after these raids, particularly if it was organized by a ringleader in my work group. Restitutions are made when necessary, but only then. Usually, I've been smart enough to rob candy only from the people with so much of it they don't notice when some is missing.

Office life can be difficult, what with the paperwork, the e-mails, the bosses and the homeless folks wanting to bum cigarettes. Our nation's white-collar candy hoarders constitute one of the most underappreciated groups of workers.

Befriend them, take their candy and learn from them. These projects aren't going to complete themselves and the only thing standing between you and its completion is these six fun-size Three Musketeers bars.

Let's get to work, America. A hungry nation works under the influence of chocolate – and we must each do our part. ■



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# HOPPE



## It's not about guns

It's about us

BY DAVID HOPPE  
[DHOOPPE@NUVO.NET](mailto:DHOOPPE@NUVO.NET)

**G**uns have been in the news again. First there were the shootings in Tucson. Then an Indianapolis cop, Officer David Moore, died after being shot in the head during a traffic stop, on Jan. 23, by a suspect "who slipped through the cracks."

These incidents have prompted expressions of outrage and frustration from people who continue to be confounded by how easy we make it for Americans to acquire guns and ammunition. Gun-related homicides are eight times higher in the U.S. than they are in the rest of the industrialized world.

As usual, some folks have called for stricter laws concerning access to deadly weapons. But, this time around, those voices have seemed resigned to the idea that little in the way of legislative action can be expected or, worse, that even if new laws could be enacted, they might not stop the violence.

The Tucson shootings prompted others to say we need a better way of monitoring the mentally ill. But how to do it – and who would qualify for this sort of scrutiny – seems unwieldy and potentially injurious to civil rights.

With polling data suggesting that Americans are split over whether and how much to control guns, and stories about guns and ammo flying off retail shelves at the drop of a hat – the Tucson shootings turned into a kind of advertisement for high-capacity magazines – it's plain that gun advocates have the upper hand.

Not only that, they've been emboldened. Two laws up for consideration in this year's legislative session would actually expand gun rights in Indiana. SB 506 would make it easier for individuals without licenses to carry guns to places other than their own property, and SB 291 would subvert Federal gun regulations by declaring any gun or type of ammunition made in Indiana free from Federal laws or regulations, including registration.

The idea is that guns make us safer.

This idea is embedded in the American way of life to a degree that's so pervasive, it's sometimes easy to take for granted. I'm not just talking about the Second Amendment here. What the Framers of the Constitution had in mind about gun ownership is and always will be debatable. But that amounts to a parlor game compared to the larger cultural forces we've created that perpetuate and encourage our reliance on firearms.

You can't even watch a football game without being reminded about the extent to which our country is defined by armed force. Announcers proclaimed that the NFL Championship games were broadcast to American troops in 175 countries and territories. If true, this means we have soldiers stationed in most of the known nations of the world. What are they doing?

"Keeping us safe," is the standard answer to that question. Once we used to say that America couldn't be "the world's policeman." But that notion has morphed into the view that "the world is a dangerous place," full of "bad neighborhoods." And so our defense budget is greater than those of almost all other countries combined. We make (and try to keep) our friends through the sale and trade of armaments.

Challenge the assumptions upon which this approach to foreign policy is based, ask whether or not the world really is safer, whether terrorists and whacked-out dictators are truly deterred

by our military might, and the answer sounds as if it were lifted from a gun advocate's bumper sticker: If America disarmed, international outlaws would be armed to the teeth.

This message is reinforced by an industry fixated on packaging the creation and portrayal of paranoid fantasies for our entertainment. According to the American Medical Association, the average

TV viewer sees at least 32,000 murders by the time she's 18 years old. Killing, by guns and through a mind-boggling array of other means, is acted out endlessly on screens of all sizes.

What's more, most of this violence is age-appropriate. Characters can be shot to bits and a film is rated PG-13; but have a character say "fuck" a few times, as happens in the violence-free *The King's Speech*, and adolescents aren't welcome. Even worse is having actors appear to fuck, as they do in *Blue Valentine*, which was threatened with an NC-17 rating for explicit sex scenes.

Blasting away on screen, we are told, is cathartic, a relief and a release that goes all the way back to the ancient Greeks. When the Nervous Nellies among us try to point out that a diet of ultraviolence might be antisocial, providing permission to troubled souls with nothing left to lose, we are shown another amendment, the First, and scolded for trying to constrain artistic expression – not to mention a tried and true formula for making money.

People, we are reminded, love this stuff. If they didn't, they wouldn't buy it. Movies, like guns, don't kill people. It's the people that are to blame.

Which is true enough.

But it begs a question: Is this the way we're meant to be? ■



## HAIKU NEWS

by Jim Poyer

midwest about to  
be the darling of breathless  
weathercasters

if Egypt protests  
continue to build I say  
Mubarak is hosed

a never-ending  
deficit for our social  
insecurity

Gingrich proposes  
EPA be cut – he's the  
Grinch who stole the earth!

Obama avoids  
heating up speech by speaking  
about climate change

Pence delays running  
for president; will mess up  
Indiana first

four hundred twenty  
six mile swim for polar bear  
Arctic is on fire

Alaskan climate  
change makes it easy to spot  
Russia from windows

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## THOUGHT BITE

By Andy Jacobs Jr.

Tucson sonnet: Beginning with Jesus, going forward and backward in time, the kind and gentle kind have infuriated the unkind and violent kind.

## THUMBSUP THUMBSDOWN



### HONORING OFFICER MOORE

Officer David Moore, who was shot four times last Sunday during a routine traffic stop, passed away early Wednesday morning last week. Despite an overnight ice storm that shut down schools, government offices and city services on Tuesday, mourners gathered for Moore's funeral at Conseco Fieldhouse. Gov. Daniels asked that flags in Marion County fly at half-staff the day of the funeral. Our hearts are with Moore's family and with his colleagues at IMPD on this tragic occasion — borne, unfortunately, of the sort of violence with which we've become a little too familiar lately.



### OUT OF THE FRYING PAN...

Progressives countrywide breathed a sigh of relief last Thursday as U.S. Rep. Mike Pence (R-Columbus) announced he would not run for president in 2012. Unfortunately, Hoosier Democrats still have reason to tremble in fear: Pence went on to say he was considering a run for Gov. Daniels' seat instead. Unlike on the national stage, where Pence would have faced an incumbent president whose popularity is rising, Pence poses a real threat to the state throne. For Indiana's sake, let's hope Democrats can settle on a formidable challenger.



### NON-NON-SMOKING BILL

A bill that would ostensibly ban smoking in public establishments passed the House this week. But HB 1018 has been drastically watered down since its introduction earlier this month. Casinos were first to gain pardon from the bill's guidelines; a slew of amendments have also excused places like horse racing facilities, riverboats, tobacco stores, bars, any establishment that doesn't employ minors or serve patrons under 21, fraternal clubs and health facilities. The list goes on. At least we'll be able to breathe freely in our elevators and hallways, as long as minors are allowed.



### NOBAMACARE

Thanks, in part, to the efforts of Attorney General Greg Zoeller, federal health care reform legislation that guarantees coverage for patients with pre-existing conditions, saves money for the elderly, allows young adults to remain on their parents' coverage and bars insurers from dropping patients when they get sick, faces its biggest challenge yet. Ruling on a suit brought by 26 states, including Indiana, a federal judge in Florida declared Monday that the entire health care reform act was unconstitutional because of the mandatory coverage clause. Sick children, women with breast cancer, and grandmothers everywhere thank you, Mr. Zoeller. But not nearly so much as insurance companies do.

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## Gettin' er done

### Republicans push agenda in early weeks of legislative session

It's been a busy couple of weeks in the Indiana legislature, as expected. In the past, a divided Statehouse meant intense negotiations and a lot of dead bills. But now a government-wide Republican majority is officially gettin' er done.

As Chairman of the House Ways and Means Committee, Jeff Espich (R-Uniondale) so presciently put it to NUVO as the current legislative session got underway, "There's a pent up desire to do some of the things that Republicans believe in."

With the benefit of only a few weeks' hindsight, his assessment seems to have been true.

On Monday, conservatives who support so-called "Right-to-Work" (RTW) legislation (House Bill 1028) got a boost because of a study produced by the Indiana Chamber of Commerce (ICC), a business advocacy group.

RTW laws strip unions of much of their negotiating power by securing an employee's right not to join a union at a unionized company. Gov. Mitch Daniels has said he would rather avoid the issue for now, but a group of Statehouse Republicans has continued to push it.

Led by Ohio University economist Richard Vedder, the study concludes that Indiana, had it adopted RTW in 1977, would have seen an increase in per-capita income of \$2,925 higher by 2008.

An average family of four, it further concludes, would have seen increases of \$11,700 a year or more.

"If the state of Indiana were to avail itself of the opportunity to adopt (an RTW) law, it could benefit greatly in terms of future economic growth," the study's authors assert. "RTW laws attract productive resources (both capital and labor) to a state, while the absence of such laws repels them."

But other analysis suggests that assessment may miss the broader picture. Allison Luthe, a community organizer for Central Indiana Jobs with Justice, a social justice advocacy organization, refuted those findings, calling RTW legislation an example of "corporate greed" at work.

"The Chamber of Commerce report focuses on the Indiana economy over the past 30 years," Luthe told NUVO in an email. "If you look at today's data, per the Bureau of Labor Statistics, workers in RTW states make \$5,400 less than workers in Indiana."

"Many of the jobs lost in Indiana, like manufacturing jobs (Ford, Whirlpool), were outsourced outside the United States," she added, "not to other states with RTW laws."

Meanwhile, Indiana lawmakers have, once again, cowed to powerful special interests by completely gutting a bill that would have banned smoking in public places, despite fairly widespread support that included Gov. Daniels.

HB 1018 — which, when introduced, would have banned smoking in pretty much all public places — is now laden with exceptions, thanks to several recent amendments, including casinos and bars. Another amendment would allow for the continuation of designated smoking areas in veterans homes and other health facilities.

What follows is a quick look at some of the action that's taken place in the Statehouse over the last few weeks, as reported by students at the Statehouse bureau of the Franklin College Pulliam School of Journalism. The stories have been edited and, in some cases, updated to reflect recent actions at the capitol.

— AUSTIN CONSIDINE

### School reform

A Senate committee adopted a bill on Monday that would allow charter schools to seize unused public school buildings.

If the bill becomes law, the Department of Education would be required to keep an updated list of unused school buildings. Charter schools looking to acquire the space would have to submit a request to the DOE and enter into a lease.

The committee also debated SB 294 last week, which deals with probationary teacher contracts, but placed it temporarily on hold in anticipation of a new amendment.

Under current state law, new teachers receive a one-year contract. SB 294 would give superintendents and administrators the authority to offer "probationary contracts" instead. The contracts would last 60 days.

A separate bill that would institute a merit-based pay system — which would subject public school teachers to various forms of evaluation throughout the year and withhold pay raises for poor performance — has not left committee (SB 1).

Other charter school legislation, such as a House bill that would give parents the power, by way of petition, to close a public school; reorganize it as a charter; or compel the school system to foot the bill for student transfer to another school — including private school (HB 1250) — has not yet passed the House.

Indiana House Speaker Brian Bosma (R-Indianapolis) devoted much of a press

**"Parents are the ones that should be able to make the decisions as to what their children's education consists of, and not the government."**

— House Speaker Brian Bosma (R-Indianapolis)



PHOTO BY TIM GRIMES, FRANKLIN COLLEGE STATEHOUSE BUREAU

Rep. Charlie Brown (D-Gary), right, debates Rep. David Frizzell (R-Indianapolis) over the proposed statewide smoking ban. Several amendments to the ban have exempted casinos, bars and some health care facilities.

conference last week to pushing the expansion of charter schools and a school choice measure.

Bosma argued that parents should have the right to make more choices about their children's education even if they don't make wise choices.

"One of the great things about America is that we have the freedom to make bad decisions," he said. "Parents are the ones that should be able to make the decisions as to what their children's education consists of, and not the government."

### Unemployment benefits

A bill that would seek a new fix for Indiana's broken unemployment insurance system, which has borrowed \$2 billion from the federal government, was passed by a House vote on Monday.

The bill would decrease weekly unemployment benefits to the jobless by \$70 on average. It would also lessen the impact of a business tax increase that is set to take effect this year.

According to analysis done by the Department of Workforce Development, the legislation would allow the Unemployment Insurance Trust Fund to start taking in

more money than it pays out in 2013 and to become solvent in 2020, after paying off the debt to the federal government.

Rep. Daniel Leonard (R-Huntington), who authored HB 1450, testified that the bill would accomplish this by changing how benefits are calculated, and by tying up several eligibility loopholes.

The bill was an attempt to keep too much debt burden from falling on businesses, Leonard said. It would increase business taxes by more than \$700 million, but that's less than the \$868 million tax hike that would hit businesses under current law.

Nancy Guyott, president of the Indiana State American Federation of Labor Congress of Industrial Organizations, argued that the reforms would create a negative impact on all people, not just the unemployed.

"Inevitably, I believe it will transfer cost related to sustaining these families from the unemployment trust fund to the general taxpayers as additional persons are moved onto social services or programs such as food stamps, Medicaid, and other family income support programs," she said.

Numerous Democratic amendments to the unemployment bill were denied in committee.

Some amendments would have kept weeks that workers spent on family medical leave or immediately after child birth from counting against them when benefits were calculated.

Another would have allowed Hoosiers given severance to collect unemployment under HB 1450.

In all, House Democrats proposed 11 amendments to HB 1450. All of them failed.



## Redefining 'renewable' energy

A House committee moved a measure last week that would add hydrogen and coal bed methane to the state's list of renewable resources, making related energy projects eligible for government financial incentives.

HB 1128 emerged from the House Committee on Utilities and Energy, 9-1, despite concerns expressed by environmental groups. The bill originally dealt only with hydrogen, but its author, Rep. Eric Koch (R-Bedford), amended it to include coal bed methane on the list. The committee adopted the amendment, 6-2.

Supporters like Koch said it would help the state develop an energy strategy.

"There's a great opportunity to use coal that's in the ground – 6000 acres," he said. "Indiana has that."

But environmental advocates weren't entirely convinced. Kerwin Olson, program director of Citizens Action Coalition, opposed the bill after the addition of coal bed methane. The group also considers hydrogen to be an alternate resource, but not renewable.

As reported previously in NUVO, the practice of coal bed methane extraction, otherwise known as fracturing, has also been shown to pollute groundwater supplies.

## Limiting teacher unions

Contract negotiations between teachers unions and their school corporations would be limited to salaries and benefits like health care under a bill approved by a state Senate committee last week.

The bill (SB 575) would strip away teachers' ability to negotiate other issues such as how evaluations are conducted and layoffs are determined, which textbooks are used and what items teachers receive for their classrooms.

"Teachers should be highly respected, valued and rewarded financially for the important contribution they make to our society," said Sen. Luke Kenley (R-Noblesville), who authored the bill. "But it is not the goal of the system to satisfy the employee at the cost of failure of the system."

Opponents on both sides of the aisle, like Sen. R. Michael Young (R-Indianapolis) said they were concerned that teachers would have no say in how their subject matters are taught, and could face repercussions if they complain about working conditions.

## Pondering Pot

An Indiana state senator has filed a bill that would create a summer study committee to examine criminal law and sentencing policies related to marijuana.

Sen. Karen Tallian (D-Ogden Dunes) authored SB 192, which would create the study committee.

"We're extremely happy that (Tallian) has taken a bold step forward" said Joh Padgett, executive director of ReLegalize Indiana, a tax exempt political organization that supports the legalization of marijuana

and industrial hemp.

"In the Controlled Substances Act, hemp needs to be removed completely" said Padgett. "We prefer that (marijuana) be rescheduled into Schedule 3 of the act as such painkillers like vicodin," he added.

The bill is currently sitting in a Senate committee.

## No comprendo

The Indiana House of Representatives passed a bill last Monday that would require state official documents to be printed in English only.

HB 1255 would allow state official documents to be printed in other languages only when required by the Constitution, law enforcement or public health and safety needs; to protect the rights of parties or witnesses; to promote tourism and economical development; for language instruction; or by libraries to collect and promote foreign language materials.

The bill's author, Rep. Suzanne Crouch (R-Evansville), said she introduced the measure because English was made the official language of Indiana in 1984.

Some members of the House expressed concern that the bill is unfriendly to Americans who do not speak English.

"We need to have documents printed in other languages so folks can succeed," said Rep. Sheila Klinker (D-Lafayette).

Rep. Rebecca Kubacki (R-Syracuse), who grew up in a Hispanic home, said

she supported the bill because it would force Hispanics and other non-English speaking Hoosiers to learn English.

"To get to the top, you must speak English," said Kubacki.

## Texting-while-driving

Police could ticket motorists for texting while driving under a bill that won approval of the House last week.

Reading or sending a text message or e-mail while behind the wheel would be a Class C infraction under HB 1129. Penalties would include a fine of up to \$500 and court costs.

Over the past five years, 30 states have adopted similar laws, with others in the works, according to Sherry Dean, the public affairs specialist for the AAA Hoosier Motor Club.

Dean said according to a survey the group conducted in 2009, 94 percent of Hoosier drivers support a texting-while-driving ban.

"We now recognize this as being more dangerous than drunk driving," Dean said. ■

*The following Franklin College students contributed to this story: Megan Banta, Lauren Casey, Suzannah Couch, Adam Powell, Samm Quinn, Mike Robertson, Shelby D. Salazar, Sarah Seward*

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## BUTLER UNIVERSITY

### SPOTLIGHT EVENTS

#### Thursday, Feb. 3

Women's Basketball vs. Detroit  
7 p.m., Hinkle Fieldhouse  
Adult \$7; Youth (Ages 3-12) \$4

#### Saturday, Feb. 5

Butler Women's Tennis vs. Dayton\*  
1 p.m., Tennis Bubble  
Women's Basketball vs. Wright State  
2 p.m., Hinkle Fieldhouse  
Adult \$7; Youth (Ages 3-12) \$4

#### Monday, Feb. 7

Men's Basketball vs. UIC  
7 p.m., Hinkle Fieldhouse  
Adult \$29, \$16, \$14; Youth (Ages 3-12) \$9

#### Tuesday, Feb. 8

Faculty Artist Series – Thomas Gerber, Harpsichord\*  
7:30 p.m., Eidson-Duckwall Recital Hall  
The Vivian S. Delbrook Visiting Writers Series\*  
George Saunders  
7:30 p.m., Atherton Union, Reilly Room

#### Wednesday, Feb. 9

Percussion Ensemble Concert\*  
7:30 p.m., Clowes Memorial Hall

#### Thursday, Feb. 10

Men's Basketball vs. Wright State  
7 p.m., Hinkle Fieldhouse  
Adult \$29, \$20, \$16; Youth (Ages 3-12) \$9

Butler University College of Communication presents\*  
Cameo Carlson, executive vice president of Universal Motown Republic Group  
"Fame Monsters: The State of the Major Record Label"  
Howard Schrott Lecture Series  
7:30 p.m., Eidson-Duckwall Recital Hall

#### Friday, Feb. 11

Piano at Butler Series – Minju Choi\*  
8 p.m., Eidson-Duckwall Recital Hall

#### Saturday, Feb. 12

Piano Pedagogy Seminar on Technique with Dr. Paul Wirth  
9 a.m.–5 p.m., Eidson-Duckwall Recital Hall  
Tickets: \$10

#### Saturday, Feb. 12

Men's Basketball vs. Detroit  
8 p.m., Hinkle Fieldhouse  
Adult \$29, \$20, \$16; Youth (Ages 3-12) \$9

#### Sunday, Feb. 13

Butler Men's Tennis vs. Drake\*  
1 p.m., Tennis Bubble

#### Tuesday, Feb. 15

Faculty Artist Series – Jon Crabiel, percussion\*  
7:30 p.m., Eidson-Duckwall Recital Hall

#### Friday, Feb. 25 and Saturday, Feb. 26

Butler Ballet presents the annual Midwinter Dance Festival  
8 p.m., Clowes Memorial Hall  
Tickets: \$28.50, \$21.50 adult; \$23, \$17 child/student/senior; \$20, \$14 groups of 15 or more  
Tickets available at the Clowes Hall box office.

#### Tuesday, Feb. 15

Celebration of Diversity  
Distinguished Lecture Series

Andrew Young  
"A Continuing Legacy"  
7:30 p.m., Clowes Memorial Hall  
Free of charge; ticket required

*Tickets available at the Clowes Hall box office.*



For the latest on Butler University's events visit [www.butler.edu](http://www.butler.edu)



# ART AND SOUL

LOBYN HAMILTON IS THE FEATURED VISUAL ARTIST FOR THE  
ARTS COUNCIL'S ANNUAL ARTSGARDEN CELEBRATION

BY DAN GROSSMAN



Lobyn Hamilton's work includes portraits of many of our most significant musical artists (Bob Marley on facing page, left; above: Bob Dylan and John Mellencamp).

**W**hen you walk into Walter Lobyn Hamilton's fireplace room, in his modest half of a double on Indy's near-northside, you'll notice right away that there's something out of the ordinary. Displayed on the walls are icons of the past 50 years of popular music across wide varieties of genres on unusual looking canvases. These are Lobyn's portraits of musicians he listens to and plays as a deejay; a number of these portraits are currently being featured at Art & Soul 2011 at the Indianapolis Artsgarden.

A portrait of Bob Dylan rests on the floor, leaning against the wall. Dylan's gaze seems fixed across the room at a portrait of Erykah Badu placed on a shelf. There's a canvas portraying Bob Marley in the corner. Marley looks exactly like Marley and Dylan looks exactly like Dylan (of the *Blonde on Blonde*-era), but it's the medium Lobyn uses, when combined with his amazing technical precision that lets you know you've stepped into the dwelling of a unique and gifted artist.

You see, these are no ordinary portraits. Lobyn uses broken shards of vinyl LP records — a product that once supported the entire music industry in its grooves — as his medium. But his portraits are built on a firm foundation of realistic portraiture and a confident line. Take, for example, the portrait of Erykah Badu. He uses vinyl — often thin little shards, each piece pains-

takingly glued to the canvas — to delineate Badu's features from the shoulders up to the hairline. Where the shards are used to precisely portray her shoulder and the curve of her neck, they have the fluidity of a well-executed line drawing.

Her hair is where the vinyl really comes alive and largely departs from realistic portraiture. Her hair is everywhere; it's a huge Afro composed of jagged and curved pieces of vinyl of varying sizes stacked one on top of the other as well as LP centerpieces bearing her name. And there's another centerpiece with the logo "Motown," denoting a certain Detroit-based record label, which brings to mind a whole era of African-American music. Badu's hair is rich and thick and seems to have infinite depth while, at the same time, reflecting light. Such are the properties of this new medium of repurposed vinyl. You might describe these properties, if you're an art critic, as both "sculptural" and "painterly."

You can also find in the fireplace room a self-portrait that Lobyn finished recently. In it you see the image of a lean African-American man in profile with his hair

**In an act of frustration bordering on despair, he slammed down a bunch of LP records on the cement floor.**

in long dreadlocks on a white canvas. If you're so inclined to describe this portrait as "painterly," you should note that the only paint in the work is the white house paint he used to prepare the canvas. The delineation of his own facial features is, again, more akin to a line drawing (in shards of vinyl) than a painting.

As in the Badu portrait, Lobyn's portrayal of his own dreadlocks is a collage of numerous LP centerpieces including one of an Isaac Hayes record; there's also an eight-track cassette tape of the Beatles' *Pepper's Lonely Hearts' Club Band* and a cartridge from a *Super Mario Bros.* video game. All of these items represent influences in Lobyn's life as a man, an artist, and a deejay.

In his self-portrait, the 25-year-old Lobyn is calm and serene, looking forward at a point beyond the canvas. In person, he is approachable and laughs easily. After inviting you in, he might talk to you in the fireplace room while the TV is playing a concert film, say, an *Exodus*-era Bob Marley live from London or a new movie release. (The 2001 film *Waking Life* by Richard Linklater is one of his favorites.)

He might offer you a glass of wine. And if you ask him, he'll tell you about his search to find his artistic bearings — a search that hasn't always been easy.

### The eureka moment

It was an act of destruction, about two years ago, that led to Lobyn's eureka moment. During that time, he was in chronic pain because of a twisted ankle and related foot problems. His mobility was limited and so was his ability to earn a living and provide for himself. Alone in his basement, in an act of frustration bordering on despair, he slammed down a bunch of LP records on the cement floor.

These records were not just bygone artifacts of another era for Lobyn, a freelance deejay, who got gigs at college parties, working with his turntables, mixer, and laptop. And now, a bunch of his prized LPs were shattered on the floor — what could he do besides clean the mess up? But he didn't: he left it all there. It wasn't until he came back to the mess of broken records several months later that he had his big idea. "And I was like, I wonder if I could make them into something," he says. "Because before then I just paid attention to drawings. I just drew."

What he made them into was a portrait of Jimi Hendrix — his first portrait in this new medium. Using his considerable skill



SUBMITTED PHOTOS



PHOTO BY STEPHEN SIMONETTO

Lobyn's basement studio, where the magic happens. If you look closely, you can see vinyl shards from his most recent work.

as a sketch artist, he drew the outline of Hendrix's face in pencil on a wood board, working from a photograph. Soon he had a dead-on resemblance. He then glued small shards of vinyl, using epoxy, to follow the pencil lines on the wood. ("I draw first then put them on and I like letting the pencil lines show so that you don't take the drawing aspect for granted," he says about his artistic style.)

He used larger jagged pieces of vinyl, glued one next to another, to represent Hendrix's hair (in more recent portraits he uses much larger quantities of vinyl, as well as LP centerpieces for the hair). He painted the background red, but left Hendrix's face unpainted, unvarnished, so you can see the cross-section of tree rings in the particular cut of wood that the portrait is placed on. And, amazingly enough, it wasn't all that much of a struggle to do this; it came quite naturally to him.

Lobyn hadn't only found a use for the LPs that he had so impulsively destroyed. He had also, quite possibly, created a new genre. And vinyl is a medium with enormous visual appeal when it comes to representing hair — African-American as well as Caucasian.

"I've seen some people who've worked with vinyl records as a medium," says Ryan Hickey, co-founder of ORANJE, billed as "Indiana's Premier Art & Music Exhibition," to which Lobyn was invited by a juried panel in 2010 to showcase his work. "It's clear that it's an image of Bob Dylan or of Kanye West or Run DMC or Lauryn Hill," he continues. "It's obvious that he's trying to create a very clear image. At the same time, to use vinyl record to create that, I think that's incredible. Incredibly creative and incredibly original."

And, one might add, incredibly gifted;

aside from some art classes here and there, Lobyn is essentially self-taught. "I took a painting class at Herron once," he says. "Pretty much the only thing I found out about that is I'm a pretty bad painter. But I already knew how to draw. Just from that I tried to progress."

The Arts Council of Indianapolis' Shannon Linker, who organized the Art & Soul Festival, describes his artistic presence as a great asset to the city. "Lobyn has an innate ability to recreate these images in just an amazing way and I think the fact that he's touching on his love of music and performers that really draws people to his work. The quality is amazing, what he's able to do technically. But you get more than that from it. He's been a deejay. He's been spinning these records a very long time and that's been a really big part of his life as well."

### The DJ, his father's son

Before Lobyn became a vinyl record artist, he was actively spinning; freelance deejaying was his primary creative activity outside his day job (he currently works in an accounts-payable position at a residential center). He continues to deejay, although he hasn't yet spun at an opening of his own art. It's a prospect he dreads, he says somewhat jokingly, because it's impossible to deejay and keep your eye on your artwork at the same time. But he did reach

a milestone recently; he worked the Fashion Show at the 2010 Black Expo, setting up a vendor's booth there for his art as well.

His father, Clayton Hamilton, can claim some credit for influencing his son in this direction — he gave him a deejay kit when he was in the ninth grade. But his father has been influential in many more ways than that. The elder Hamilton was the one who introduced his son to musicians like Bob Marley as well as to some a little closer to home.

"I kind of grew up listening to John Mellencamp," says Lobyn, who includes a Scarecrow-era Mellencamp among his past vinyl-on-canvas portrait subjects. "My father and I, we'd just ride around, you know; we were able to get a lot of different influences from him."

Clayton also had an influence on his son's life as a visual artist. Lobyn recalls as a child his father taking a brush to the wall of the bedroom he shared with his three brothers. "He painted this huge Pac-Man about eight feet wide, eight feet tall, that had a blue ghost in his mouth and he was chomping it. He painted it with house paint."

His father also had a unique art project of his own. His canvas, as it were, is on a cement wall that you might catch a glimpse of if you're driving north on College Avenue. It used to be adjacent to his property, but he's since moved. You can see it at the intersection of 38th Street, across from Church's Fried Chicken. The wall, measuring four feet tall and around a hundred feet

**"To use vinyl record to create that, I think that's incredible. Incredibly creative and incredibly original."**

— ORANJE co-founder Ryan Hickey

wide is currently painted with the logo, in three foot-high letters, "Technology on the rise. Humanity? OMG! WGH! LOL! HMM?" It's a commentary on technology — and text messaging — by a former employee of AT&T, who's been retired now for two years.

The first slogan Clayton Hamilton ever painted on the wall was one that read, "Be strong. Be proud. Don't fall pray." *The Indianapolis Star* published a photo of a teenager walking past the "Don't Fall Pray" part of the wall back in 1988 — under the caption "Message Flashes out a Warning." But the warning, according to the elder Hamilton, was as much about religion as it was about gang violence or the like — a message that was lost on *The Star*.

"They're just humanistic insights that everybody probably has," says Clayton about his work. "I have a big tapestry. I could say things that maybe people would be interested in, maybe they won't."

"We would always be there, watching him do it, me and my brothers," Lobyn says. "We didn't help him out though. It was like his Jaguar."

"When you have children around you, they'll pick up on something," says Clayton. "You always hope your children will take up and run with it. And find out their abilities. It seems like that's happened with my children. They picked up on what they were exposed to and took it up and ran with it."

### Pop culture inspiration; born-again influences

Lobyn grew up with his three brothers and sister in Indianapolis, and attended Franklin Central High School. Like many

boys growing up in the '90s, he was influenced by comics and video games. He first learned that he could draw by copying such items.

"I would draw a lot of things already drawn," Lobyn explains. "When you're younger, you do a lot of things that are already drawn, you know, your anime, your video game, shoes, black guys with shades."

When his mom became a born-again Christian, certain materials suddenly became off-limits like, say, anything relating to the X-Men. But his mother hadn't completely turned against popular culture; she did let him watch *Batman* on TV. As if in recognition of this fact, his repurposed take on the Bat-signal rests on the floor of fireplace room. It's composed entirely of broken vinyl, on a yellow canvas, measuring 52 by 28 inches — wider than the flat-screen TV above it.

Lobyn never took to the religious belief and practice that his mother tried to instill in her children, and he left his mom's house to live with his dad when he was 16 years old.

But his mom, Kontente Meade, is still an influence in his life; Lobyn credits her with helping him through some low moments in the recent past.

Says Kontente Meade about this time in his life, "He was looking for jobs, looking for direction in life. I said, if the Lord has given you a gift, pursue ... We would go out to eat and we would just talk. I was so imploring him ... I praise the Lord that he did it."

## Looking to the future

2010 was a great year for Lobyn and 2011 is getting off to a promising start with the invitation to Art & Soul, which showcases African-American artists, musicians and performers at the Indianapolis Artsgarden. Timing was key to this good fortune; as he was just emerging in his new art form, the Arts Council of Indianapolis was reevaluating this annual event.

Says Shannon Linker of the Arts Council, "Initially we would pull together kind of a group show and ask more prominent artists to submit one or two pieces for the Art & Soul exhibition for that year. And then we realized that we were missing an opportunity to let our audience know about new

artists.... So we decided to start trying to find emerging artists perhaps who might not have had a big show in town and try to bump up their careers a little bit if we could. So over the past two years we've been using emerging artists."

When Lobyn's portrait of Lauryn Hill started attracting the attention of patrons at the Artsgarden's July 2010 Flava Fresh exhibit like nothing else on display, Linker saw an opportunity to follow through on this new direction. "So he contacted me at about the same time that I was trying to reach him," she says.

Art lovers from outside Indy are starting to take notice. He exhibited his work at the African Festival of the Arts 2010 and the Gallery Guichard — both in Chicago, Ill.

ORANJE co-founder Ryan Hickey has an observation about people who encountered Lobyn's vinyl art at ORANJE last September but it applies elsewhere as well: "They might not be a fan of the artist he portrays...they might not buy his work...but they appreciate it and acknowledge it. Someone in his late 20s will say, I really like that Run DMC while the parent in his 50s will say, yeah that Bob Dylan is really cool. It crosses racial boundaries as well. My hat's off to him for being able to accomplish that."

Another great admirer of Lobyn's art just so happens to be his better half, Natasha. Born in Zimbabwe, but having spent much of her life in England, she speaks three languages (French and Shona in addition to English). She shares the same musical languages and tastes as her somewhat more provincial husband and she may in fact be the biggest fan of his art. "I think it's phenomenal, edgy and funky," she says. "It combines the two things he likes most, art and deejaying, and it's a great way to recycle."

But there's something even more important than art on both their minds. Natasha is pregnant with their first child. Lobyn calls his in utero child, "the chosen one." Already, he's had to make certain adjustments, giving up epoxy for fixing vinyl to canvases (because of the fumes) and using a glue gun instead. More adjustments are coming no doubt, but he seems as happy with the prospect of being a father as Natasha is happy to be with her uniquely gifted husband. ■

## ART & SOUL 2011

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Shannon Linker, Director of Artist Services and Gallery 924 at the Arts Council of Indianapolis, says this about Art & Soul 2011: "It's our big opportunity to promote local African-American artists, musicians; performers, and organizations here in town. It's the one time a year when we really get to make a big splash with them. We try to incorporate African-American artists throughout the year, but this is the one time we get to really put a lot towards marketing and getting the word out and trying to build a new audience for them." ■

## RECENT EXHIBITIONS OF LOBYN HAMILTON

- IMCPL Meet The Artist 2010 - Showed with Pat Gaines, Glen Walker, Anthony Ratford
- Black Pearls 2010 - various artists
- Flava Fresh 2010 - This was a three-venue show: The Arts Garden- entire month of July; Cultural Arts Gallery @ IUPUI in August; and The College Library, Oct. 2010 - Jan. 2011.

- Black Expo 2010, Art Vendor
- African Festival of the Arts 2010, Chicago
- ORANJE, 2010
- Gallery Guichard, Chicago, 2010
- Upcoming: "This February I will be showing my work and auctioning off art for The All-Star Charity Golf Classic on Trump Golf course during the All-Star Weekend in LA ... All-Stars [including] athletes, actors, etc, playing for charities – FAWN (Mary J. Blige's foundation), Holly Rod Foundation (Holly Robinson Peete's foundation in California)."

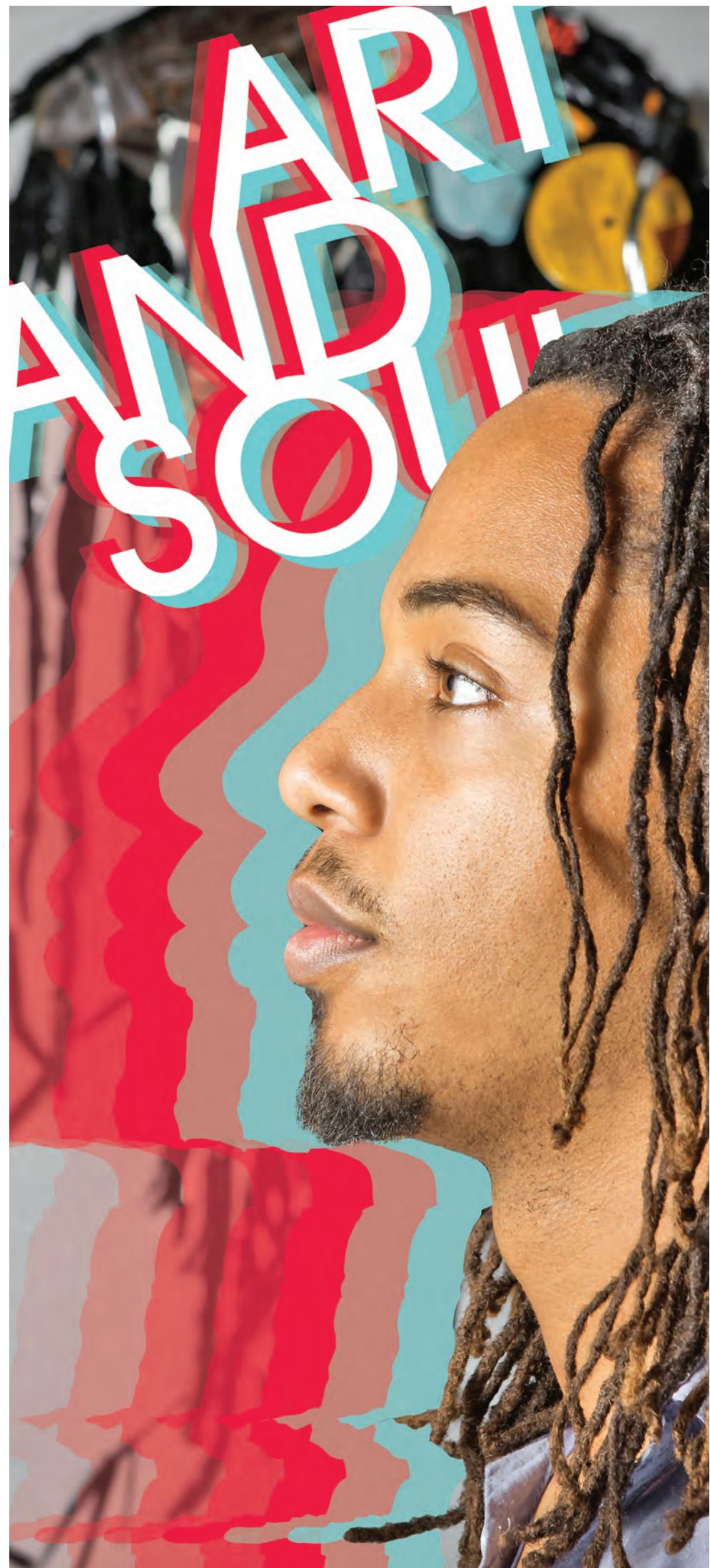


PHOTO BY STEPHEN SIMONETTO

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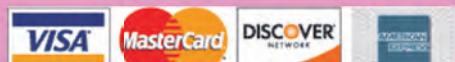
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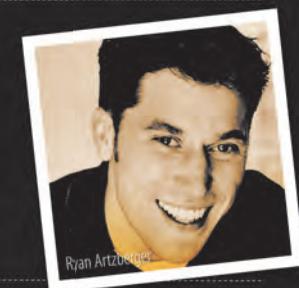
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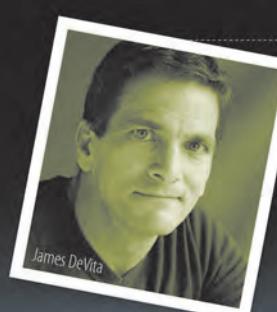
  
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## do or die

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PHOTO BY TOM KLUBENS

Let the bruisin' begin... but in a loving way: The cupid-flavored Naptown Roller Girls bout.

## 5 SATURDAY

### SPORTS

## Cupid Strikes Back

In what's sure to be a viciously exciting game (or *bout*, as it's known in roller derby lingo), the **Naptown Roller Girls** are set to take on St. Louis' Arch Rival Roller Girls. In addition, their male counterparts, the Race City Rebels, will be battling the St. Louis Gate Keepers the same night, same place. To truly complete your night, the 501st and Rebel Legions will be out in full *Star Wars* gear, so don't be surprised if you spend all night chilling with a couple Stormtroopers. Doors open at 6 p.m. at the **Convention Center**, instead of the Girls' old home at the Pepsi Coliseum. Tickets are \$12 in advance, \$17 at the door. For more information: [naptownrollergirls.com](http://naptownrollergirls.com); 317-522-1958. 100 South Capitol Ave. ■

onnuovo.net

/ARTICLES

- **Vonnegut Memorial Library opens**  
by Caitlin O'Rourke

### ■ Gala Opening at Carmel Palladium: Photos

by Mark Lee

### ■ Cleveland Orchestra comes to Bloomington

by Tom Aldridge

### ■ Oddly engaging IU celebration: Video by

Rob Nichols

### ■ The novice chronicles: Crashing Winterfest 2011

by Catherine Green

## 3 THURSDAY

### THEATER

## Goldie, Max and Milk at the Phoenix

**Goldie, Max, and Milk** is coming to the **Phoenix Theatre**. Like us, you're sold on the title alone, right? For those who want a little more information, this play follows Max, a single mother facing serious threats to the custody of her four-day-old daughter. Help then comes from the unlikeliest of sources — Max's lactation consultant! This comedy opens on Thursday, Feb. 3 at 7 p.m. and runs until Feb. 27. Ticket prices vary. For more info, call 317-635-PLAY or visit [www.phoenixtheatre.org](http://www.phoenixtheatre.org). ■



SUBMITTED PHOTO  
From left, Bridgette Richards, Angela Plank and Sara Riemen star in *Goldie, Max and Milk*, at the Phoenix.

## 4 FRIDAY

### FILM/MUSIC

## ICO plays along with Chaplin

This Friday, Feb. 4, the **Indianapolis Chamber Orchestra** goes silent. Not literally, though. What we mean is that the orchestra will play along to the **IMA's** screening of the silent film classics, *The Idle Class* and *The Kid*. Starring the one and only **Charlie Chaplin**, *The Idle Class* is a comedy of mistaken identity while *The Kid* tells of a young boy and a man who form an unlikely business partnership. The films will screen at the **IMA's Toby Theatre** at 7:30 p.m. Tickets may be purchased at the museum or by calling the Indianapolis Chamber Orchestra at



SUBMITTED PHOTO  
Two films by Charlie Chaplin will screen at the IMA on Friday.

317-940-9607. For more info, visit [www.imamuseum.org](http://www.imamuseum.org). ■

## 4 FRIDAY

### FIRST FRIDAY



## Horizons: Jennifer Kaye Laughner

While the capitalization of **wUG LAKU'S STUDIO & gARAGE** may be a little boggling, the art inside the eclectic turquoise building is sure to please. WLS&G will open its First Friday doors to display **Horizons**, a show by local artist **Jennifer Kaye Laughner**. The show, featuring Laughner's abstract landscape paintings, runs Fridays and Saturdays, Feb. 5 - Feb. 26. 1125 Brookside Ave., Suite C7. Call 317-270-8258 for more information. ■



SUBMITTED PHOTO  
Work by Jennifer Kaye Laughner is on view at Wug's starting Friday.

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# GO&DO



SUBMITTED PHOTO

MaryAnne T. Nguyen's "Glazed Donuts" will be part of the 'Just Desserts' exhibit, opening Friday. Yum!

**4 FRIDAY**  
 FIRST FRIDAY

## Indy Indie: Just Desserts



Roses are red, violets are blue, if you like sugar, this (free) show is for you. It's no secret that buying a box of chocolates for your valentine can be expensive, so take her (or him) to the **Indy Indie Artist Colony on First Friday** instead. The show, titled **Just Desserts**, is entirely composed of works showcasing desserts and candy, so grab your sweetie and your sweet tooth and get out there. The Indy Indie Artist Colony is located at 26 E. 14th St., Indianapolis and the show runs from Feb. 4 to Mar. 31, 6 - 10 p.m. Call 317-919-8725 for more details. ■

**4 FRIDAY**  
 FIRST FRIDAY

## Elemental at the Harrison Center



**Carolyn Springer** presents her engaging interpretations of the connections between Japan and the United States by using the elements as her guide. After traveling to Japan in the past year, she tries to capture what she refers to as the "ethereal essence" of the landscape. Also presented that night are exhibits by Tim Lisko, Eric Wallentine and panda(ology). The exhibit opens Feb. 4 from 6-9 p.m.; exhibit runs through Feb. 25. Admission is free. Located at the **Harrison Center for the Arts**, 1505 N. Delaware St. 317-396-3886. For more information, [www.harrisoncenter.org](http://www.harrisoncenter.org)



SUBMITTED PHOTO

"Indianapolis Spirit" is part of the exhibition of Carolyn Springer's work at the Harrison Center.



**4 FRIDAY**  
FIRST FRIDAY

## Objects at Gallery 924

**Doug Calisch:** rescuer, life-giver and artist. Calisch's new exhibit at **Gallery 924** is a series of works that combines objects that have seen better days, giving them a new significance in the sculptures he creates. Combining art and recycling? Can't think of a better idea. Opening reception is Feb. 4 from 6 to 9 p.m.; exhibit runs through February. Admission is free. Located at Gallery 924 at the Arts Council, 924 N. Pennsylvania St. For more information: [www.indyarts.org](http://www.indyarts.org); 317-631-3301. ■



SUBMITTED PHOTO

Work by Doug Calisch is featured at Gallery 924, beginning First Friday.

**4 FRIDAY**  
FIRST FRIDAY



## Go to SpaceCamp!

It's rare to go to an art exhibit where YOU get to be the art. This show promises just that. The exhibit features the various byproducts that occur from a performance, whether they're videos or litter. One piece, by Igor Toshevski, declares that whatever happens in a marked-off area in front of the gallery is art. Opening reception is Feb. 4 from 6-10 p.m. at the **SpaceCamp MicroGallery** at the **Murphy Arts Center**, 1043 Virginia Ave., #212; exhibit open throughout February on Saturdays or by appointment. For more information: [www.spacecampgallery.com](http://www.spacecampgallery.com); 317-426-1321. ■



SUBMITTED PHOTO

Some strange doings are going on at SpaceCamp on Friday, including this installation.

**5 STARTS SATURDAY**

ART AND MUSIC

## Black Pearls reception

If you enjoy looking at art while listening to soothing jazz, then boy, do we have something for you. Indy Parks is helping to celebrate **Black History Month** at the **Garfield Park Arts Center** (2432 Conservatory Dr.) with the **Sixth Annual Black Pearls Exhibition** opening reception, which will feature the accompaniment of the Steven Weakley Jazz Trio as you browse the Art Center-main gallery. The free reception kicking off the exhibition goes from 5 to 7 p.m., Saturday, Feb. 5. The exhibit will feature original works from up-and-coming as well as established local, regional and national artists of African descent. The exhibit, coordinated by local artist LaShawnda Crowe Storm, includes textiles, video installments, paintings, drawings, dolls and sculptures. Visitors to the opening reception can take part in a hands-on family art activity in the Arts for All Studio. Guests can design a "freedom quilt" and learn about the history of how the quilts were used. This free activity will also be available throughout the duration of the exhibit on Saturdays from noon to 4 p.m. and Sundays from 1 to 5 p.m. The Black Pearls Exhibition will be on display during regular GPAC hours from Feb. 5 through Mar. 27. For more information, call 317-327-7135 or visit [www.indyparks.org](http://www.indyparks.org). ■



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# GO&DO

**5 SATURDAY**  
 FILM AND PARTY  
**Fela, feted**

The **Cultural Cannibals**, DJ Kyle Long and Artur Silva, known for the beatific dance parties, are now delving into the world of film, presenting an HD broadcast of the National Theatre of London's **FELA!**, a stage celebration of Nigerian musician Fela Kuti's life. Fela's blend of jazz, funk and African rhythm and harmonies will be on screen at the **IMA's Toby Theater** at 7 p.m.; 4000 Michigan Rd.; \$15 general admission, \$12 for students and seniors. A **Club Hyde dance party** follows downtown at 20 W. Louisiana St. (connected to Blu). DJ Kyle will be spinning with **Phil Money** from NYC; Money was a resident DJ at Basement Bhangra with DJ Rekha for many years and plays multiple



SUBMITTED PHOTO  
 The cast of **FELA!** will have you dancing at the **Toby** and later at **Club Hyde**.

genres of international music. Also expect a performance by Nigerian MC Akil who will do a short tribute to Fela — some of you might remember him performing live at Urban Element last summer. Tickets are \$5 — or free with ticket stub from IMA, broadcast of *Fela*. ■



PHOTO BY TOM KLUBENS

Lauren Briggeman as Horatio and Tom Cardwell as Hamlet in "Young Hamlet" at **IndyFringe**.

**4 SATURDAY**  
 THEATER  
**IndyFringe Presents Young Hamlet**

Ok, so maybe you're saying that you've seen or read *Hamlet* already and you don't want to relive your high school English class. **IndyFringe** is swearing this is nothing like the Hamlet you know. Based on Shakespeare's earliest script of the play and written while in his 20s, the show assures a character change for the weak-willed prince, promising a self-assertive man in his place. The show is presented by **Hoosier Bard Productions** and the **IUPUI New Oxford Shakespeare Project**. Runs Feb. 4-5 at 7:30 p.m., Feb. 10 at 7:30 p.m., Feb. 11 at 8 p.m. (dinner served beforehand) and Feb. 12 at 7:30 p.m. at the **IndyFringe Theatre**, 719 E. Clair Street. Tickets are \$8 for students and \$15 for adults. For more information, [www.indyfringe.org](http://www.indyfringe.org); 317-721-9458. ■

**08 TUES.**  
 SPECIAL EVENT  
**Sustainable libraries**



Despite the move toward electronic reading devices, libraries are still alive thanks to groups like the **Sustainable Library Citizens Coalition**. To insure local libraries' growth, this group is hosting an information session regarding potential funding solutions that would return Indianapolis-Marion County Public Libraries to full service. This meeting is open to the public on Tuesday, Feb. 8 from 6:30-8:30 p.m. at the **Madame Walker Theatre Center** (617 Indiana Ave.). For more info, call 317-395-4430 or visit [www.myindylibrary.org](http://www.myindylibrary.org). ■

# Down by the Sea

The wide horizons of Christos Koutsouras

BY DAN GROSSMAN  
EDITORS@NUVO.NET

**O**n Monday, Jan. 24, I meet with Christos Koutsouras in the gallery of the Indianapolis Museum of Contemporary Art (iMOCA) in Fountain Square's Murphy Art Center. Koutsouras is preparing his first ever installation that will be part of his show *Reflections of Sea and Light* — opening First Friday, Feb. 4 — in addition to his new works on canvas and paper.

Koutsouras isn't renowned as an installation artist, but as a painter. The focus of his new work is the sea, the horizon line and the mysterious presence beyond that line. From the time of his childhood on the Greek island of Samos to the present, the maritime world has fascinated him. His first career was that of an ocean navigator and as a third officer, and he sailed under Greek and Cypriot flags in the merchant marines. He abandoned that career at the age of 25 to become a painter.

Koutsouras is no stranger to Indy; he moved here in 1998 to teach at the University of Indianapolis with his then-wife, also the mother of his two children. He left in 2005, moving to Seattle where he still lives. His current studio is a three-hour drive south of Seattle, in Astoria, Ore.

"On Monday, I drive to Astoria and work," he says. "And on Friday, I drive back to Seattle to get warm."

His current studio is a shack he dubs "Big Red," on the shore of the Pacific Ocean. He started working there in 2009; he found renewed interest in painting after battling depression. The new acrylic-on-canvas work that resulted from this burst of creativity is the subject of the show opening Feb. 4, but so is "Big Red."

Koutsouras is attempting to recreate his new studio in the iMOCA gallery with an installation — a wooden structure that will measure 6 x 8 x 10 ft. — to give visitors a sense of his new locus of creativity on the Pacific shore.

The show will also feature the sound of the wind blowing by his studio, recorded live on-site.

## The perfection of the Acropolis

When I step into the iMOCA gallery, however, the installation seems more of a source of anxiety than peace of mind. The question on Koutsouras' mind is clearly whether they'll finish in time for the Feb. 4 opening. Dozens of wood beams that have seen better days are lying in a disheveled pile on the gallery floor waiting to be put into place. The construction phase of this installation has barely begun. Tom Streit,



Christos Koutsouras' work will be displayed throughout the Murphy Building in Fountain Square, starting on First Friday.

PHOTO BY MARK LEE

from Big Car Collective, is on hand helping with the construction.

Despite the stress of the day, Koutsouras is gracious enough to take several hours to engage in a wide-ranging conversation that encompasses not just his own work and life, but also language, arts education, music and politics.

After we shake hands, Koutsouras says something about the Acropolis, the ancient citadel that rises above Athens, and its "perfection," but I don't catch what he says completely, because Streit is currently cutting a beam of wood with a circular saw.

"Why again, in your opinion," I ask Koutsouras, "is the Acropolis a perfect work of art?"

"It's not just my personal opinion," he says. "It has to do with how it was built following the Golden Mean. The base is arching. All the columns are arching. There's no straight line in all the Acropolis Mount. One element is critical to another."

To avoid the circular saw's screech, we head up to Big Car Gallery, on the second floor of the Murphy Art Center, where Koutsouras has more work in progress.

On the gallery wall hangs his 13 ft. wide by 5½ ft. high charcoal on paper drawing — a site specific composition — of a breaking wave that seems remarkable to me for its widely varying shades of gray, its detailed bits of foam that seems to form letters in some mystical language and its graceful capture of a forceful natural phenomenon in a frozen instant of time.

"What do you like about working in charcoal?" I ask.

"You get these gray tones," Koutsouras replies, "Gray tonalities. And you will always be able to get something out of the gray... Sometimes a color can tease you, but black and white, it's right up to your face. It's like boom, that's it."

As I recall, from looking on www.edi-

tionsltd.com (Broad Ripple-based Editions Limited Gallery is a partner along with Big Car Gallery in the Feb. 4 show), Koutsouras works in acrylic on canvas as well as with charcoal on paper. In his acrylic painting "Reflections of Sea and Light II," you can see an inlet and the shore beyond.

His influences could range from John Frederick Kensett's 1872 painting "Eaton's Neck, Long Island, with its curved shore, or Chinese landscape painting, with his use of gray and white tones, but I can't really nail down any specific single influence.

"Everybody's an influence," he says. "You start with Picasso in the academy. What he really did good and what he didn't... I've learned a lot from the Chinese and Asian artists. What I still love about those guys is that there's no negative and positive space. Everything becomes one. Because in the West, we always have a negative space which we fill up. I figured it out very early that it's not true. The way I'm thinking of a line is when two energies... surfaces meet together and the tensions they create, that's from the line. That's true when I'm describing a body or a wave or a landscape."

## Coffee and cigarettes

The most consistent line in all of Koutsouras' recent work is the skyline, where sea and sky meet. Many of Koutsouras' works are colorful and energetic meditations on sea horizons containing various degrees of abstraction (a term that Koutsouras doesn't like at all, because he says every artist uses that reference, even someone like Mark Rothko).

But Koutsouras is certainly closer in spirit to Jackson Pollock than your average landscape — or seascape — painter. His vigorous brushstrokes come closer to recreating the violence of nature rather than

any kind of Aristotelian Golden Mean.

When Koutsouras and I return downstairs, Streit had gone for lunch. Koutsouras, who seemingly survives just on coffee and cigarettes, seems mildly perplexed by this absence. But Koutsouras needs a cigarette break anyway, so we step outside. Koutsouras lights up, and as the cars roll by Virginia Ave., we talk about what music he listens to while composing (he loves the Rolling Stones and Italian opera), the moribund state of art in Indy in 1998 ("Thirteen years later I come back and there's this thriving community," he says) and the way he got over his midlife crisis by producing art. After about fifteen minutes, we head back in again.

After Streit comes back, he and Koutsouras start assembling the rectangular foundation of the installation, composed of wood beams, on the floor.

"It's really heavy... not really massive, but at the same time really light," Koutsouras says of the emerging installation.

"Not unlike the Acropolis," I say.

"No," he says, laughing a little. "We're not building the Acropolis." ■



**WHAT:** Christos Koutsouras: *Reflections of Sea and Light*

**WHERE:** iMOCA, Editions Limited, Big Car (Murphy Building)  
1043 Virginia Ave.

**WHEN:** Opening night, Feb. 4, 6 p.m.; Admission is free  
Exhibit runs through Mar. 2 (Editions) and Mar. 19 (iMOCA)

**INFO:** [www.indymoca.org](http://www.indymoca.org) or call 317-634-6622 and [www.editions ltd.com](http://www.editions ltd.com), 317-466-9940

# A&E REVIEWS



(Left) IMA Museum director Max Anderson and his wife Jacqueline Buckingham Anderson, were among the revelers at last Saturday's gala event at the Center for the Performing Arts. (Center) Michael Feinstein and Cheyenne Jackson do a duet at the performance. (Right) The stars line up for a bow.



PHOTOS BY MARK LEE



SUBMITTED PHOTO

Portuguese conductor Joana Carneiro led the ISO last weekend.

## MUSIC

### ISO CLASSICAL SERIES PROGRAM NO. 7

★★★★☆

Hilbert Circle Theatre; Jan. 28-29. Having a female guest on the podium is a rare enough event for the Indianapolis Symphony Orchestra. Portuguese conductor Joana Carneiro, 34, conducts with the exuberance that perhaps bespeaks her age — but also as a veteran who well knows her craft. Accompanied by guest soloist Alexander Toradze, 58, Carneiro and her colleague gave us both a dazzling and a yearning account of Prokofiev's Piano Concerto No. 3 in C, Op. 26 (1921). Toradze made the piano part at once articulate and expressive, whether in the flashy, outer-movement passages or the plaintive, wistful line in the Andantino movement. Following the Finale, Toradze, Carneiro and our players swept the audience members en masse to their feet in one of the most deserved, extended ovations I've witnessed

here. A five-star performance. Though Carneiro's other two readings didn't quite reach the level of the Prokofiev, her concluding Beethoven Symphony No. 7 in A, Op. 92 moved her players through the Bonn master's heavily rhythmic four movements with good precision and strong momentum. However, in the final Allegro con brio movement, the violin figurations defining the movement's theme were mostly buried under the brass's rhythmic pulsations, rendering them all but inaudible. The program opened with a less-than-ten minute new piece, *Private Alleles*, by Mexican composer Enrico Chapela (b. 1974). Programmatically, it purportedly has to do with the genetic variations within Mexican populations. Except for some sparkling use of percussion, the piece did little to raise my spirits — and *nothing* for my appreciation of genetics. For more review details, visit [www.nuovo.net](http://www.nuovo.net).

— TOM ALDRIDGE



The ever-popular Time for Three performed at ISO Happy Hour last week.



SUBMITTED PHOTO

## MUSIC

### JULIET LETTERS BY ELVIS COSTELLO

★★★★☆

Steven Stolen with the Alexander String Quartet. Music at Trinity and Meridian Song Project; Trinity Episcopal Church; Jan. 30. Is letter-writing a lost art? If it is, composer Elvis Costello has preserved nearly two-dozen far ranging emotional outpourings on private ruminations within a cocoon of amazingly diverse musical forms. The "letters" represent a mix of humanity corresponding with an imagined Juliet Capulet. Steven Stolen embraced the letters as song lyrics with impeccable attention to the core intention of each, stripping away all artifice. The Alexander String Quartet, with violinists Kathy Schilling and Kristin Matthen, violist Kathy Hershberger and cellist Yoonhae Swanson, was simply amazing, delivering the split-second changes in tempo and musical

styles with authority. Altogether, an inspiring delivery of an inspired work.

—RITA KOHN

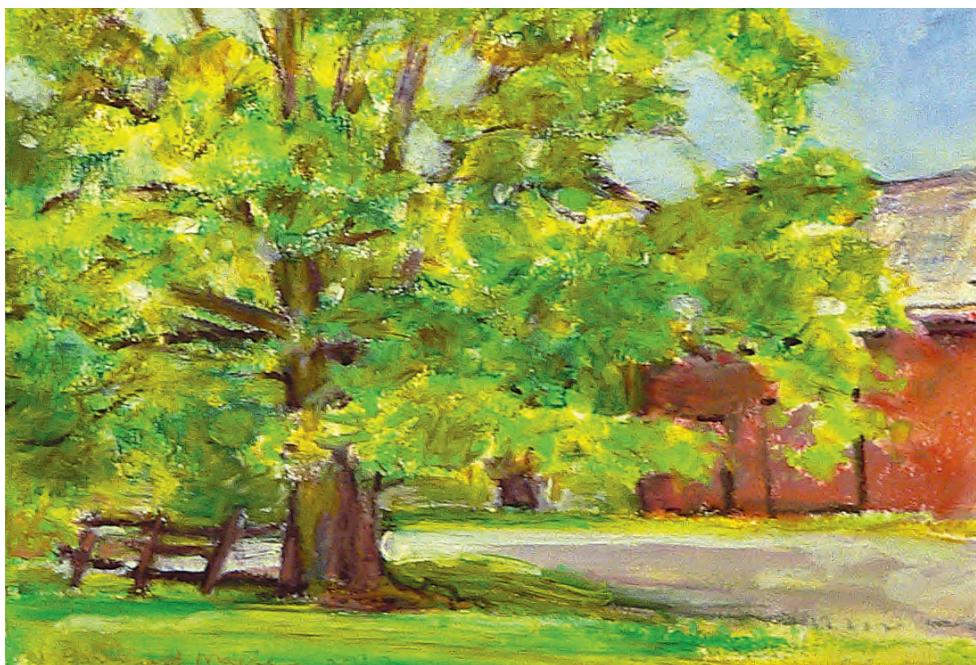
## MUSIC

### STELLA ARTOIS HAPPY HOUR AT THE SYMPHONY

★★★★☆

Indianapolis Symphony Orchestra; Hilbert Circle Theatre; Jan. 27. With Steve Hackman conducting, ISO players had their sterling moments with a lyrically nuanced Allegretto movement of Beethoven's Symphony No. 7 in A Major, Op. 92 and the intellectually challenging Finale from Symphony No. 5 in D Minor, Op. 47 by Shostakovich. Each work was given an unexpected reading making this audience member pay close attention during each piece's handling of repetitive notes and the heft of section playing against solos leading or undercutting the conversation. The evening, nevertheless belonged to Time For Three players, violinists Zach De Pue and Nick Kendall and double bassist Ranaan Meyer along with guests Matt Scarano on drums and Josh Fobare on keyboards. Their staged entrances on the continuing beat of Hackman's symphonic body percussive "Funky Enough" evoked a roar from the audience as they launched into Holmes' "7-29-04 The Day Of" from the 2004 crime comedy film *Ocean's Twelve* followed by Meyer's seriously fooling around "Soft Spoken." The highlight was U2's "With or Without You" arrangement by Hackman and Time For Three. The song's defining sophistication built tensions and torment with Meyer taking on the original sustained guitar parts against contradictions swelling as external and internal breaking points from keyboard, strings, percussion and into the orchestra. The song's theme was beautifully evoked: loving is hard, yet harder still is surrendering ego in the process of earning love — and echoed on a personal scale Shostakovich's portrayal of conflict for all of humankind in a world filled with divisive loyalties. The program closed with the feel of a spontaneous jam session bringing forth "The Stillness" [Hackman & Kendall], "The Stillness is

# A&E REVIEWS



Work by Daisy Craddock is on view at Garvey|Simon Art Access through Feb. 26.

SUBMITTED PHOTO

the Move" [Longstreth, arr. Hackman and Time For Three], and "The Move" [Hackman, Kendal, Meyer]. The very large crowd on a very cold night was heartwarming for the ISO as it builds programming to "remove barriers between musical genres."

—RITA KOHN

## THEATER

### ANIMALS OUT OF PAPER

★★★★★  
Spotlight Players, Dreyling Stage; directed by Mac Bellner. Rising playwright Rajiv Joseph (current Pulitzer Prize nominee for *Bengal Tiger at the Baghdad Zoo*) has been lauded for his "liberated stage vocabulary," but his *Animals out of Paper* would translate easily to film. The story of a young origami prodigy (strong performance from college actor Nick Heskett) and his mentor (Kristi Wilkinson Gross) is fairly traditional in terms of plot, dialogue, form and structure. Two huge and hugely troubled intellects come together, clash and ultimately add to each other's lives. What makes the play worthwhile is actually the quirky math teacher who brings the professional paper folder and white teen rapper together. With lovable literalness, Andrew (the enjoyable James Gross) has been counting his blessings since the age of 12, logging thousands of small life events in his pocket diary, often turning misfortunes (broken elbows, lost girlfriends) into good fortune. His inner timing is delightfully out of sync with the rest of the world, whether he's ringing a doorbell or courting a woman. Unlike the paper-folding geniuses who follow intricate steps and inspired improvisations to create complicated paper animals and boxes, Andrew hasn't a clue as to what will happen next. There is just enough pointed humor in *Animals* and dark ambivalence about the way it ends — who helped who and who hurt who — to make me seek out Rajiv Joseph again, as well as the Beech Grove Community Theatre that introduced us. Through Feb. 6. [www.spotlight-players.org](http://www.spotlight-players.org), 317-767-2774.

— JOSEFA BEYER

## VISUAL ART

### COMMITMENT TO EXCELLENCE IN ART AND SPORT: A FINE ART COMPETITION EXHIBIT NATIONAL ART MUSEUM OF SPORT

★★★★★

The National Art Museum of Sport, located on the ground floor of the University Place Conference Center at IUPUI, makes no bones about the work it exhibits as being genre-based, that genre being sports. And so, NAMOS' first attempt at an international juried show not only lists the number of works on view (50) but the number of sports represented (57), suggesting that viewers may be as interested in seeing renderings of their favorite pastimes and athletes as in how the artists use this subject matter as a point of departure for other explorations. I'm a sports fan. I am also fascinated by fine art. But a visit to this show left me wondering about how many of the works included could speak to those unfamiliar with their respective sports. Too many of the works seem to rely on reservoirs of built-in nostalgia as a kind of illustrative short cut to meaning. On the other hand, less popular sports, like paddle racing, seem to lend themselves more readily to purely aesthetic treatment. Among the highlights: Carol Ann Schrader's close-up watercolor of teenage swimmers lounging together, "Between Events," a compositional wonder of green and gold and flesh; the surreal metaphor of a skateboard made of glass by Scott Darlington; and marvelous photographs of a young boxer and a sandlot "ruffian" by Chris Bucher and Scott Fincher. Any of these pieces and more might feel at home in any gallery of contemporary art. Through Apr. 20; open 8 a.m. to 5 p.m. weekdays. Free admission.

— DAVID HOPPE

## VISUAL ART

### LEAP INTO WHITE: NEW DRAWINGS BY DAISY CRADDOCK

★★★★★

Garvey|Simon Art Access. These oil pastel on paper drawings were composed at a 19th-century farmhouse that Craddock rented in the

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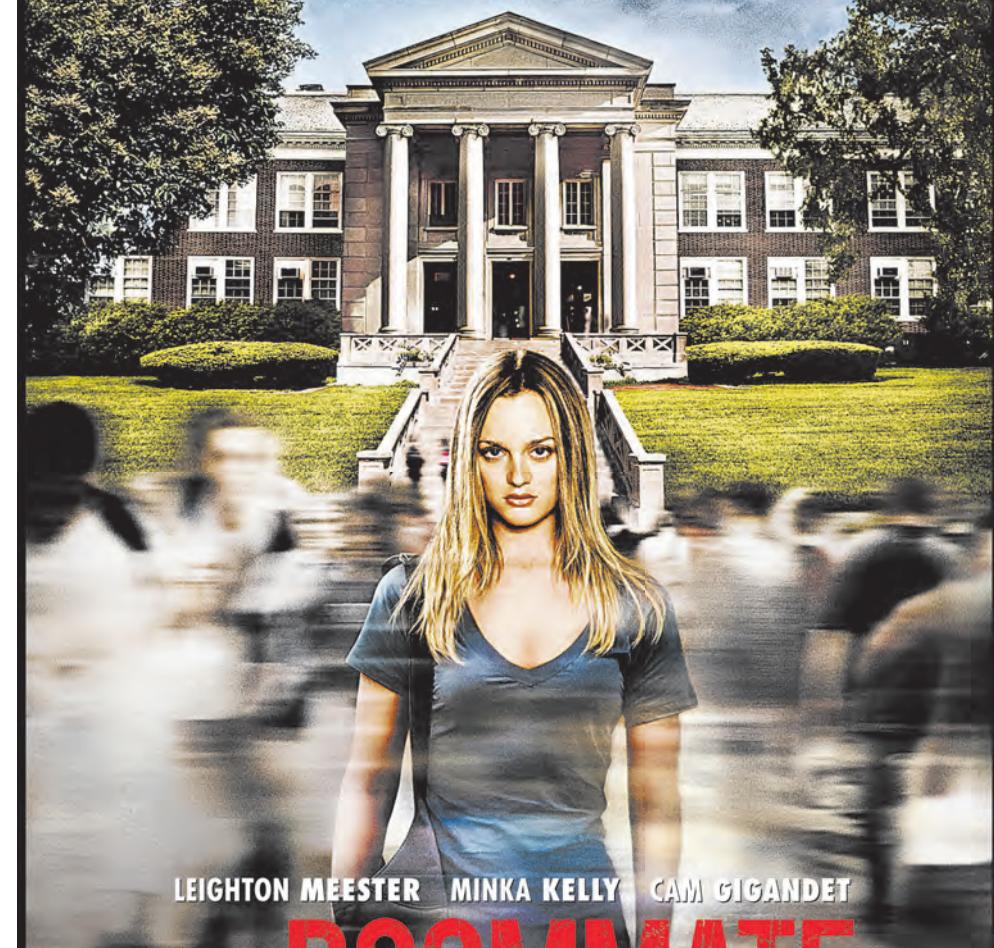
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# A&E REVIEWS

Berkshire Mountains last summer. The bucolic setting fits her style. Craddock has worked on darkened paper or canvas since 1979, but in these plein air (composed on-site) drawings she has reverted to white. But there's little that leaps off the canvas in this show, as it were, and perhaps such a leap is something urgently needed in Craddock's style — a popular American style rooted (and perhaps mired) in 19th-century French Impressionism. The small size of the frames (10 x 10 inches and 10 x 14 inches) here seems more in sync with the ambition of the work than the show title. At first glance, "Above the Garden" doesn't seem different from the other drawings here; you see a garden receding to a field with trees in the background in a style that recalls, well, a lot of landscape work you can see in the Hoosier Salon, among other places (and also in the monthly *Pastel Journal* that you can buy on your local newsstand). And yet, the sky—the focus of this drawing—and its wild streaks of blue seem like they might have been composed in a moment of sheer joy or abandon. The thick gray outlines of the clouds overhead are playful and interesting as well. Through Feb. 26; 317-844-7278, [www.gsartaccess.com](http://www.gsartaccess.com).

— DAN GROSSMAN

## VISUAL ART

### TERRY BORDER: BENT OBJECTS

★★★★☆

Christel DeHaan Fine Arts Center Gallery, University of Indianapolis. A flake of cereal,

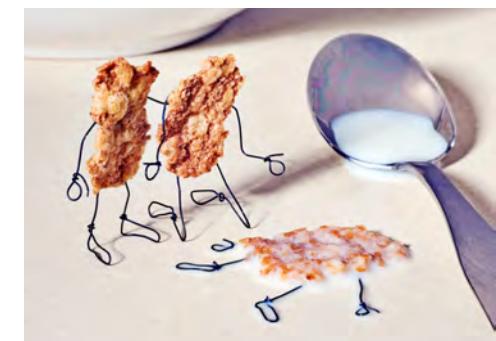


SUBMITTED PHOTO

The hilarious work (above and right) of Terry Border is on view at the Christel DeHaan Fine Arts Center Gallery through Feb. 11.

figure-like with wire arms and legs, is dead in a puddle of milk as a couple of humanesque flakes look on while a large spoon with milk looms nearby in Terry Border's digital print, "Lactose Intolerant" (2011). Border's zany compositions are made with everyday objects: marshmallows, cheese curls, ice cubes, playing cards, toy soldiers, plastic fruits and more.

Embellishments with lines of wire turn these inanimate things into characters of laugh-out-loud scenarios. "I'm just filling out what my imagination already sees," wrote Border about his artful transformations in the introduction to his book, *Bent Objects: The Secret Life of Everyday Things* (2009). This exhibition is based on the book and designed and installed by



Gallery Coordinator Christine Bentley's students. I expected a display of Border's sculptures, and there are six on view. "Bird in a Tree" is a tightly crafted standout that shows Border's wire-working skills. The three-legged, abstractly rotund bird perched on wood has multiple kinetic parts tipped with feathers. But sixteen photographs make up most of this exhibition. Indianapolis-based Border does have a background in fine art and commercial photography. The digital prints amplified the anthropomorphic qualities of Border's art through controlled scale, lighting and viewpoint. The sculptures successfully become actors and props. You can see samples of Border's work: [http://www.youtube.com/watch?v=FP3r\\_CaoG\\_I](http://www.youtube.com/watch?v=FP3r_CaoG_I). Through Feb. 11; 317-788-3253, <http://art.uindy.edu>, [www.terryborder.com](http://www.terryborder.com).

— SUSAN WATT GRADE

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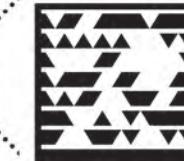
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# Jerk chicken and generosity

Jiallo's African-Caribbean Cuisine

BY DAVID HOPPE  
DHOPPE@NUVO.NET

Sometimes you find great flavors in seemingly unlikely places. Jiallo's is a good example. An African-Caribbean restaurant in business for almost two years, Jiallo's is located in an otherwise rather forlorn strip mall along 56th Street, a little east of Georgetown Rd. Traffic flows along this route at a pretty good clip, making Jiallo's easy to miss. But if you're in the mood for some sensational Jerk Chicken served with dirty rice, it's best to slow down and pull over.

Smoky aromas, redolent with dusky spices get your attention when you walk in the door. That's a good thing, because décor is not Jiallo's strong suit. The space is large, and the walls are all but bare.

As indicated, we ordered the Jerk Chicken (\$12); but we didn't stop there, adding orders of Tiebjen (\$12), steamed Tilapia served with red couscous cov-

ered with steamed cabbage, carrots and tomatoes; and Attieke (\$9), cassava greens cooked down into a sauce that includes pieces of meat and smoked fish and a hint of peanut butter, served over white rice.

Our server gently warned us that we might not care for the Attieke because, she said, we might find it "too African." Although we appreciated her concern, we were undeterred – and a good thing, too. The green cassava leaves were pureed to a creamy consistency with a nice, light flavor that went well with the rather hefty chunks of meat and fish.

Speaking of fish, the menu informed us that Tiebjen is the national dish of Senegal. Jiallo's version consists of a whole Tilapia served beside a heaping serving of red couscous, generously festooned with the aforementioned sauce. The fish was steamed perfectly, tender and light on the inside, while the skin conveyed a crispy, slightly spicy pop. The sauce added a tart accent.

Of the three dishes we ordered, all agreed the Jerk Chicken was champ. The serving consisted of a boned bird, the skin blackened with a rich and savory sauce, presented on a mound of red beans and dirty rice with a generous side of fried plantains. Spices permeated the chicken and rice, creating a slow, pleasurable burn. The sweet, slightly chewy texture of the plantains made a brilliant accompaniment.

## CULINARY PICKS

**Devour Downtown** has been extended to Wednesday, Feb. 9, so you have a whole week to get great deals at restaurants in three of Indy's cultural districts – the Wholesale District, Mass Ave., and Fountain Square. Special deals feature three-course meals for \$30 per person, or two-course for \$30 at some of the restaurants. More than that, it's a chance to dine at restaurants that aren't necessarily accessible the rest of the year. For example, the Skyline Club at the top of the One America Square building, downtown, is normally a membership-only establishment. Now, for Devour Downtown, Skyline is open to the general public. For a full list of participating restaurants, visit [www.indyrestaurantweek.com/winterfest](http://www.indyrestaurantweek.com/winterfest).

### Indy Wine Fest — Friday, Feb. 4

The Ice Miller Indy Wine Fest presents a showcase of nearly 400 pours. Fifty bucks gets you in for a general admission but doubling that will allow you entry into the empyrean Connoisseurs Area which features additional wines and foods. The event takes place at The Indiana Roof Ballroom, 140 West Washington, 6-9 p.m. Call 715-2009 or go to [www.wfyi.org/winefest](http://www.wfyi.org/winefest) for more information; tickets are also available at Kahn's Fine Wine & Spirits.



If you have an item for the Culinary Picks, send an e-mail at least two weeks in advance to [culinary@nuvo.net](mailto:culinary@nuvo.net).

## BEER BUZZ

BY RITA KOHN

### EVENTS

**Feb. 3** — Binkley's Kitchen and Bar, 7 p.m. "Febreweary" Brew Club features newly-opened Flat 12 Brewery with head brewer Rob Caputo and co-owners Sean O'Connor and Steve Hershberger "guiding us through their brews," announced bar manager Josh Caldwell. He added, "Please help support local breweries by asking for one on draft the next time you go out." Call 317-722-8888.

**Feb. 4** — The Rathskeller (401 East Michigan St.), 7-8 p.m. Sun King's 2010 World Beer Cup award-winning Dominator Doppelbock is back for a new tapping. According to brewer/owner Clay Robinson, Dominator Doppelbock put Sun King on the national map. Entry is free to all adults of legal drinking age; 317-636-0396, <http://rathskeller.com/>.

### ON TAP & IN BOTTLES

**General notice:** If you missed ReplicAle Imperial Double Stout en masse at Winterfest, individual brews are on tap at brewpubs and breweries statewide.

**Crown Brewing**, of Crown Point, Ind., has a limited supply of their Winter Warlock in blue glass bottles.

**Half Moon**, of Kokomo, Ind., serves up Old Reggiewig's Wee Winter Warmer, a strong Scotch Ale (Wee Heavy) made with molasses, ginger, cinnamon and sweet orange peel. The brew has a distinct aroma of ginger and cinnamon followed by a full bodied, sweet malty and wintery spiced flavor. "It's a beer to keep you warm for the rest of winter," says brewer John Templet.

**Bloomington Brewing Company's** latest installation "Two-Brew Belgian Pale," is a complex yet easy-going beer in their popular Belgian Ale series. Attribute its coppery hue to the blend of Special Pale, Caramel 60, Black and Vienna malts. A medium mouthfeel paired with a light hop bitterness and slightly spicy undertones and flirting fruit flavor come from Tettnanger, East Kent Golding and German Select hops.



If you have an item for Beer Buzz, send an email at least two weeks in advance to [beerbuzz@nuvo.net](mailto:beerbuzz@nuvo.net).



Jiallo's Jerk Chicken (\$12) was the champ of the meal.

PHOTO BY MARK LEE

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# MOVIES

## Another Year

BY SCOTT RENSHAW  
EDITORS@NUVO.NET

(PG-13) ★★★★☆

In the opening scene of writer/director Mike Leigh's subtly heartbreaking ensemble drama *Another Year*, a tight-faced, 50-something woman named Janet (Imelda Staunton) visits a doctor for help with insomnia. It's clear she's miserable, though she's not interested in delving into the reasons for her unhappiness either with the physician, or with counselor Geri (Ruth Sheen). When Geri tells Janet, "Change is frightening," Janet practically snarls in reply, "Nothing changes."

Janet never appears again in *Another Year*, yet that departing sentiment reverberates throughout the narrative. Leigh has crafted a character study addressing a particular point in life, and the particular point of view with which someone might view reaching a time when most of the patterns are long established. It's not a story about growing old; it's about the circumstances that allow someone to be at peace — or not — with doing so.

Over the course of a single year, broken into four seasonally themed segments,

Leigh follows the group of people who orbit around Geri and her husband Tom (Jim Broadbent), an engineering geologist. Their grown son, Joe (Oliver Maltman), frequently drops by to visit; Geri's co-worker Mary (Lesley Manville), a motormouthed free spirit, is also a regular visitor. And in one segment, Tom's old college chum Ken (Peter Wight) comes to stay as well. No particular event kicks the plot into some great drama, though awkwardness attends Joe's surprise introduction of a new girlfriend (Karina Fernandez) in the autumn. They simply reveal themselves to us, in all their contentment and sadness.

The most wonderful thing about Leigh's Oscar-nominated original screenplay is that it finds lovely observations at both ends of that spectrum. Manville's Mary tends to dominate any scene she's in — both in the context of the film, and for viewers — and it's understandable that Manville received several critics-groups awards for her performance. But Broadbent and Sheen might actually be even better in roles that are far less showy; it's not often that actors are allowed to inhabit what appears to be a strong, happy marriage with intelligence and good humor. The whirlwind of Mary's various emotional crises may overwhelm everything in its path, but they wouldn't resonate in the same way without the gentle, stable center of Tom and Geri.

*Another Year* loses some of its momen-



PHOTO BY SIMON MEIN

Mike Leigh (*Secrets & Lies*, *Topsy-Turvy*, *Happy-Go-Lucky*, *Vera Drake*) directs Lesley Manville (left) and Ruth Sheen in "Another Year."

tum in the final "Winter" segment, but Leigh pulls it all back together for closing scenes that make it clear where Mary fits in with this extended family—or, more to the point, that despite her emotional dependence on Geri, she isn't actually part of that family. As Tom and Geri's dinner table recollection of their first years together fades

into a silence that surrounds Mary, Leigh lingers on her for uncomfortable moments. Another year has passed for her — and for Tom and Geri — a year in which, perhaps, nothing changes. And we're allowed to see how that same reality can be both a blessing, and a sorrow. ■

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## FILM CLIPS

The following are reviews of films currently playing in Indianapolis area theaters. Reviews are written by Ed Johnson-Ott (EJO) unless otherwise noted.

OPENING

**AND EVERYTHING IS GOING TO BE FINE**

(NR)

Steven Soderbergh cobbles together interview and performance footage to create a screen biography of Spalding Gray, the brilliant, wry, often manic monologuist who died of an apparent suicide in 2004. *And Everything is Going Fine* draws from 90 hours of material spanning 25 years, and allows Gray to tell his life story without the help of voiceover narration. Soderbergh also directed Gray's final monologue film, 1996's *Gray's Anatomy*. 89 minutes. Feb. 3-5, 9:30 p.m., and Feb. 6, 6:30 p.m., at the Indiana University Cinema, Bloomington; \$3 IU students, \$6 general public.

FIRST RUN

**FELA!**

(NR)

The Cultural Cannibals, DJ Kyle Long and Artur Silva, known for the beatific dance parties, present an HD broadcast of the National Theatre of London's *FELA!*, a stage celebration of Nigerian musician Fela Kuti's life. Fela's blend of jazz, funk and African rhythm and harmonies will be on screen at the IMA's Toby Theater at 7 p.m.; 4000 Michigan Rd.; \$15 general admission, \$12 for students and seniors. A Club Hyde dance party follows, downtown; see our Go & Do section for more.

**THE IDLE CLASS, THE KID**

(NR)

This Friday, Feb. 4, the Indianapolis Chamber Orchestra will play along to the IMA's screening of silent film classics, *The Idle Class* and *The Kid*. Starring the one and only Charlie Chaplin, *The Idle Class* is a comedy of mistaken identity while *The Kid* tells of a young boy and a man who form an unlikely business partnership. The films screen at the IMA's Toby Theater at 7:30 p.m. Tickets may be purchased at the museum or by calling the Indianapolis Chamber Orchestra at 317-940-9607. For more info, visit [www.imamuseum.org](http://www.imamuseum.org).

**MADE IN DAGENHAM**

(R)

★★★★☆

Fact-based story about striking female Ford Motor Factory workers in 1960s Great Britain. The way the strike rolls out is a tad simplistic, but the acting is so strong, especially by Sally Hawkins in the lead role, that it's easy to roll with the screenplay. Miranda Richardson contributes a strong performance as a government official. 113 minutes. At Landmark's Keystone Art Cinema.

**THE WAY BACK**

(PG-13)

★★★★☆

The great Peter Weir (*Picnic at Hanging Rock*, *Gallipoli*, *Dead Poets Society*) teams up with Ed Harris, Jim Sturgess and — in a brilliant performance — Colin Farrell, to tell the tale of a group of prisoners who escape from a Siberian gulag during WWII — and walk 4,000 miles to freedom. While there are continuity gaps in the film, it has an epic-scale feel, and features some of the best make-up artistry you'll ever see. Saoirse Ronan stars as Polish girl the men find along their journey; she ends up tying the disconnected men together into a community by getting them to tell their personal narratives. Inspired by real events, is a stark reminder of a totalitarian time in our recent history, where millions were imprisoned, murdered, ripped from their everyday world. 133 minutes. — Jim Poyer

# Yo La Tengo:

## Let the spinning wheel spin

BY SCOTT SHOGER  
SSHOGER@NUVO.NET

**I**t's an irresistible concept: A wheel of fortune will determine the fate of each Yo La Tengo show on their winter tour. Or more specifically, the first half of the show, during which the band could play any one of eight sets, depending on where the wheel lands.

Yo La Tengo could, for instance, perform as an entirely different band (Dump or the Condo Fucks). Yo La Tengo and crew could act out a sitcom. Yo La Tengo could play only songs that start with "s."

The second half is entirely up to the band, which will return to a more conventional setlist drawing on some 27 years of material.

It's an atypically typical move for the Hoboken-based trio, which has set the template for a particular kind of adventurous, playful, historically-informed indie rock by, as guitarist Ira Kaplan puts it in the following interview with NUVO, not staying "wedded" to their "comfort zone."

For every action there is an opposite in Yo La Tengo's world. For every *Fakebook*, a 1990 album largely comprised of acoustic covers (of songs by Cat Stevens, The Scene is Now, Daniel Johnston), there is 2008's *Fuckbook*, a collection of garage rock covers (Slade, Richard Hell, the Flamin' Groovies) recorded by Yo La Tengo under the name Condo Fucks.

For every tightly-crafted, traditionally-arranged pop song, there is a 15-minute noisy, freeform jam session. Or a lovingly-rendered jazz cover, like their take on Sun Ra's "Nuclear War" ("If they drop that bomb, your ass has got to go"). Or a hip-hop remix, like Pete Rock's reworking of "Here to Fall" from the band's most recent full-length, 2009's *Popular Songs*.

And for every moment when Kaplan tries to hide in crowded room or escape by getting high ("Autumn Sweater" and "Drug Test," respectively), there is a love song like "Center of Gravity" from *I Can Hear the Heart Beating as One*, a bossa nova-flavored duet between Kaplan and his wife, drummer Georgia Hubley. Kaplan and Hubley have been around for the entirety of the band's history, and bassist James McNew has put in plenty of time since joining the group for 1993's *Painful*.

I spoke with Kaplan last month about the tour and two Yo La Tengo traditions — their usually-annual run of Hanukkah concerts at Hoboken club Maxwell's and their marathon fundraising performances on New Jersey freeform station WFMU, during which the band tries to cover songs suggested by on-air callers.

**NUVO:** How did you come up with the idea of the show?



Yo La Tengo (from left, Georgia Hubley, Ira Kaplan, James McNew).

SUBMITTED PHOTO

**IRA KAPLAN:** We liked the idea of the Condo Fucks doing tours, but not really doing a Condo Fucks tour per se. We don't really love telling people in advance what we're going to do. We like for there to be a certain, spontaneous aspect to it. Announcing that it's going to be a Condo Fucks tour or it's going to be a Freewheeling tour didn't really appeal to us that much, but we didn't want to not be able to play that way. As some point this idea came to us, and it seemed to take care of every objection.

**NUVO:** Can you tell me about the Freewheeling show?

**KAPLAN:** We did a fair number of shows as Freewheeling Yo La Tengo a couple years ago. Basically, we'll ask the audience to ask us questions, and we'll take the questions and answer them, and that will sort of inspire us to do a song. We'll be playing acoustically or quietly; it'll just be kind of a Q&A with songs.

**NUVO:** What are some of the oddest questions you've been asked?

**KAPLAN:** I don't end up remembering. It's not that easy; you have to kind of concentrate on what's going on at that moment. When I go see somebody else, I'll typically be watching the show, and then with another part of my brain, trying to remember what songs they

played to see how long I can keep them in order in my brain. I don't have any free space in that part of my brain while we're doing Freewheeling Yo La Tengo. But people really can ask whatever they want; they'll ask stuff about the band, they'll ask about politics.

**NUVO:** I assume you won't tell us what sitcom you have in mind.

**KAPLAN:** Hopefully we're going to ride that surprise all the way to the finish line. Without the excitement of the surprise, I think it'll be even trickier to pull off.

**NUVO:** Whose idea was it to seek out hip-hop remixes of "Here to Fall"?

**KAPLAN:** As a band, we liked that idea of doing remixes of it. And then when it came to approaching specific people, that was mostly generated from James; he's the person in the band who listens to hip-hop in the band the most, and has the most developed taste in that regard. Those were all people on his wishlist.

**NUVO:** What did you think when you heard the interpretations, especially a song with new lyrics like Pete Rock's remix?

**KAPLAN:** It was hilarious. One of the perks of having your song remixed is that you get

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to hear your own music more as a fan than the person who did it. We rarely listen to our own music, and we do so strictly for work purposes. It's not like, "Gee, what'll we listen to today — a little Half Japanese, The Beatles? No, let's slap on a little Yo La Tengo!" So the opportunity to put it on and get a kick out of it in that way is definitely one of the good things about having remixes done.

**NUVO:** One review notes that the EP was kind of step out of your comfort zone. Did it feel that way?

**KAPLAN:** Well, yeah, [but given] this tour we're discussing, I'm not sure that going outside of our comfort zone is unusual for the band. We're not in love with our comfort zone.

**NUVO:** And you're willing to poke fun at yourself, like with the title *Fuckbook* and the "Sugarcube" music video.

**KAPLAN:** I think, as a band, we're all big fans of comedy and stand-up comedy; it's been a big part of the Hanukkah shows we've done. I think we've observed just how much you can reveal through comedy, the information you can convey that way. We enjoy the laughing aspect of it, but that was done seriously and hopefully a little more enjoyably than the way I'm talking to you right now, in this turgid way.

**NUVO:** I'd like to talk about a couple traditions you've established in New Jersey: your Hanukkah series and your WFMU fundraising call-in show. Why is WFMU is important, and why do you make a point every year to help during that drive?

**KAPLAN:** Well, I think just listening to it will answer the question of why it's important. When we started doing it, the only way to listen to it was when you were driving in the very near vicinity of East Orange, New Jersey. Since then, like everything else, they're online, so everybody in the world over has the opportunity to listen to this amazing radio stations. One of our ex-roommates is a DJ. And listening to the marathon at one point, I always found it very moving. I've loved the Jerry Lewis telethon; those crazy drives always seemed very entertaining to me.

So many WFMU shows feature 45 minutes or an hour of unbroken music — the on-air personality of the DJ is not what's driving them. And then during the fundraising marathon, it would be what was driving the show; you'd hear these people kind of come out from behind the curtain, and do something that, perhaps, didn't come that naturally for them: to talk about themselves, talk about the sta-

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- **Selm:** a Get Up Kids appreciation
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tion, talk about money. And that's how dedicated they were to the station, that they were willing to do all those things to keep the station alive and keep their shows alive. I always thought it made really riveting radio. But a lot of DJs would do these stunts to draw more attention to the show. And frankly, to go back to an earlier question, these humorous stunts were demonstrating just how seriously they took the station, and it just sort of inspired us to want to be a part of it.

We approached [ex-roommate and DJ] Gaylord [Fields] and asked if he would be interested in having us come by and basically humiliate ourselves by trying to play these songs. It was kind of a train wreck; we've gotten *a lot* better at it over the years, a lot better. But even in its failure, there was something very exciting and certainly unique about the experience. So a year later, we were ready to try again.

**NUVO:** And there's sort of a stump-the-expert vibe to it.

**KAPLAN:** I think the audience has gotten a little smarter about how to approach it. There's always been that aspect to it, but we try to discourage that part of it; we're not claiming to know every song that was ever written, so there's kind of a notion of tapping our common knowledge. You could reference "Sitcom Theater" — one of the things that we're going to do is pick something that people know. If we pick a favorite obscure sitcom from 1950s television and the audience doesn't know what it is, then it's going to have to rise and fall on the quality of our acting. Similarly, I think the WFMU thing is working best when the people listening already know that song, not just the one person who selected some ridiculously obscure song that we happen to know. I think, over the years, we get less requests

like, "I'm going to dare them to play this. They'll never be able to do it." That's a given, that we can't do it.

**NUVO:** And can you talk about how your run of Hanukkah concerts at Maxwell's has become something of a tradition, with tickets selling out promptly?

**KAPLAN:** Yeah, it was exciting this year; we felt like U2 for a minute. As I said earlier, there's a lot of things we do, like the WFMU thing, like Hanukkah, where we're not wedded to our comfort zone. The idea of doing this eight-night run came to us kind of as a joke on Christmas shows — instead of Christmas shows, why don't we do a Hanukkah show? But I think the challenge of trying to put something like that together — trying to prepare ourselves to play eight nights in a row in the same place, which is like our version of running a marathon — it was appealing to see what would happen to try it.

Format-wise, we haven't changed it; the idea that we had for it, we liked enough, having an opening act, having a comedian, either having the opening act or the comedian sit in with us, doing as many covers by Jewish songwriters that we could come up with. We've gotten more secretive over the years; it took us a few years to figure out that it would work better if we never told anyone what we were playing. It makes it easier if things change at the last minute, which happens all the time, and it sort of fends off people asking... Kind of similar to the FMU show, it's something that we simultaneously dread and look forward to; there's really nothing like those shows and all the work that go into them. We always feel rewarded, but there is so much work that goes into them, and always a little bit of dread leading up to them and great relief when they're over. ■

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### YO LA TENGO'S WHEEL OF FORTUNE, EXPLAINED

Here's your guide to the eight possible formats in which the band could play Thursday night.

**Condo Fucks.** Yo La Tengo could play a set of garage rock covers (Richard Hell, the Flamin' Groovies, the Electric Eels) in the guise of their alter egos, the Condo Fucks, under whose name they released the album *Fuckbook* in 2008.

**Dump.** Yo La Tengo bassist James McNew's solo project — which pops up in a hilarious way in Jonathan Lethem's *The Fortress of Solitude* when the narrator's girlfriend is picking through his record collection ("What's this, Dump? You actually listen to something called Dump? Is that real?") — could get its day in the sun.

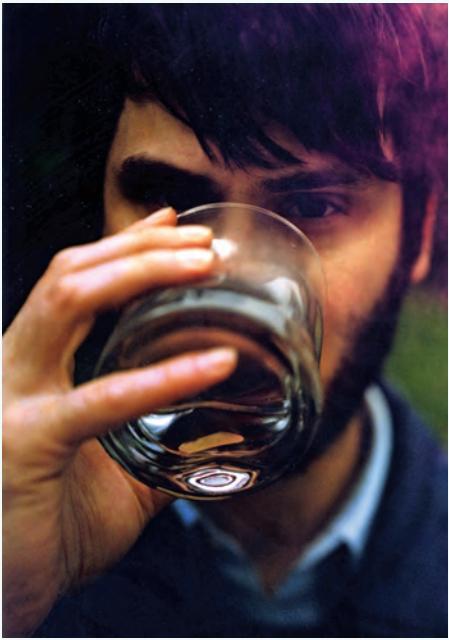
**The Freewheeling Yo La Tengo.** An question and answer session with songs that has structured the entirety of some Yo La Tengo shows.

**The Name Game.** A collection of Yo La Tengo songs that include someone's name.

**Sitcom Theater.** The band and crew could act out a script from a classic sitcom.

**Songs starting with S.** What it sounds like.

**The Sounds of Science, parts 1 or 2.** Yo La Tengo could perform music written for the short films of French nature documentarian Jean Painleve — but without projecting the films themselves.



Tim Kinsella

## Joan of Arc: Collage rock

BY SCOTT SHOGER  
SSHOGER@NUVO.NET

There's a prosaic reason for why *Oh Brother*, the new album by Chicago-based, indie-rock band Joan of Arc on local experimental rock label Joyful Noise Recordings, came out the way it did: Tim Kinsella, the band's sole permanent member, lead guitarist and lead singer, had just bought a new version of Pro Tools, the music editing software suite, and he needed to work with some raw material to help himself master the program, to ride out the learning curve.

So he seized upon tapes from some of his own recording projects that had never come to fruition: several aborted Joan of Arc sessions that came very close to being completed as albums, with only vocal tracks left to be recorded; an aircheck tape from an improvised session on a college radio station that was never meant to be released. And he set about piecing them together into a sound collage, thereby giving new life to these abandoned works from his recent past.

The end result is an 80-minute double-album comprised of four 20-minute tracks, each the length of one side of an LP. Kinsella, whose Joan of Arc will play a release show for the album Friday at the Melody Inn, told me that, just as digital technology inspired the creation of the album, analog technology, in the form of the long-playing record, helped to determine how it took shape.

"The big thing is I had finished grad school, and was really excited to return to music after a couple years of being like a Sunday-afternoon painter," Kinsella explained before a concert in Washington, D.C., this week. "So we had a few Joan of Arc practices where we were talking about what we wanted our new songs to be like. We were talking about mp3s, iPods, people listening to things on shuffle, and we were like, our songs need to be one side of a record long. If it's going to be a record, it should fulfill the format of a record... So we were writing these songs, and we'd

get home and listen to the demos, and we're like, 'Wow, that's really fucking boring. That's just way too long.'"

While Joan of Arc's new material didn't end up working at a length of 20 minutes per song, Kinsella kept the idea in the back of his mind, and resurrected it for *Oh Brother*, on which each flowing, dream-like piece seems to need an entire side of a record to develop, to build from the stasis of a drone to the activity of a full-on rock jam session.

Kinsella started out by working with four abandoned album projects and one live recording. Eventually, employees at his band's primary label Polyvinyl decided they actually wanted to realize one of those abandoned albums, and Kinsella was left with four recording sessions to edit together.

One planned album, which would have been called "Friend/Enemy," was recorded in November 2004, or just after the Bush/Kerry election, as Kinsella times it. It was a prolific time for Joan of Arc, with all band members living together in a loft space.

"We were pretty obsessively recording a couple records," says of that time. "At any moment, 24 hours a day, two people were somewhere working on the record, in one nook or cranny."

Another project, oracularly named "Mineral Totem" by Lungfish lead singer Dan Higgs, took shape while Kinsella spent two weeks as a producer-in-residence at an Ohio arts colony.

A third abandoned album would have been called Likins, and was a collaboration with Lichens bassist (get it?) Rob Lowe. A covers project, it was comprised of songs that he and Lowe listened to when they met, during the summer of 1995 — tracks by Huggy Bear, The Nation of Ulysses, Antioch Arrow, Lungfish.

And Kinsella also worked with a live recording never intended for release, a performance with Chicago-based free jazz drummer Frank Rosaly that was part of a weekly series of live improvised concerts broadcast on a University of Chicago radio station.

*Oh Brother* is Joyful Noise Recording's second release by Joan of Arc, and the first release of new material by the band that is exclusive to the label. Labelhead Karl Hofstetter first connected with Kinsella after he approached Polyvinyl with the idea of releasing a cassette retrospective of Joan of Arc's full-length work, a project which was realized last year in a limited edition run.

Kinsella hopes that *Oh Brother* won't be heard as only a sound collage, but as a coherent, full-length work that happened to have been constructed out of material recorded across many years and with many different collaborators.

"In the end, it should be expressive as a full piece, and that sort of editing or collage could be disruptive. So it's intuitive to be aware of not letting the collage aspect or the editing get too clever or intrude on the expressiveness of the thing as a whole." ■

### JOAN OF ARC, RACEBANNON, JOOKABOX, MEMORY MAP, OUT LIKE LAMBS

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SUBMITTED PHOTO

Cotton Jones

## Wednesday

### HIP-HOP

#### J. DILLA TRIBUTE

The Jazz Kitchen, 5377 N. College Ave., 8 p.m., \$7, 21+. Hip-hop producer J. Dilla, called the "father of the Detroit sound" by the *Detroit Free Press*, packed quite a bit of work into 32 years of life, producing albums by a who's-who of hip-hop acts such as A Tribe Called Quest, De La Soul, Busta Rhymes, Q-Tip, The Roots and Talib Kweli, and recording several full-lengths under his own name. His signature album, *Donuts*, released three days before his 2006 death from a debilitating blood disease, was partly recorded in hospital rooms, where Dilla reportedly (again by the *Free Press*) tapped away at drum machines until he couldn't take the pain, then renewed his attack after his mother massaged his fingertips. The guys at Old Soul pay annual tribute to Dilla's tenacity and talent. As of press, this year's lineup includes Native Sun, Firearms, Alpha.Live, Jacelyn Bayne, Mr. Kinetik, Rusty Redenbacher, Son of Thought, Nazeeha Khalid, Kianna Bonds, Gabe Flowers, F.I.R.E. and Richard "Sleepy" Floyd. Expect substitutions and plenty of additions.

guitar parts more freaked-out, the bass lines more purposeful; as a whole, the band just rocks harder. Imagine if early Black Flag got super high and stumbled into Clutch's practice space and found Clutch, also high as hell, jamming with Torche, then jumped right in. With local riff-rockers Step Dads and hard-hitting garage rockers Vacation Club. —Nick Selm

### ROCK

#### YO LA TENGO, WILLIAM TYLER

The Vogue, 6259 N. College Ave. 8 p.m., \$17 (plus applicable fees), 21+. See feature, pg. 25, for more on Yo La Tengo. A word on William Tyler: A Nashville-based guitarist who has worked with Lambchop, The Silver Jews, Bonnie "Prince" Billy and the recently-deceased Charlie Lovin, Tyler recently put out his solo debut, *Behold the Spirit*, which has been favorably compared to the work of Bert Jansch and John Fahey.

## Friday

### BIG-HEARTEDNESS

#### FOUR BANDS FOR A CAUSE

Earth House Collective, 237 N. East St., 7 p.m., \$5, 21+. Four bands with not a whole lot in common, genre-wise — Forsaken Sights, The Post Script, Glass Halo, and The Breakdown Kings — share the Earth House stage to raise awareness of teen suicide. Proceeds benefit Indiana Youth Group, the organization dedicated to the support of lesbian, gay, bisexual and transgender youth.

### EXPERIMENTAL

#### GLACIER LAYER II

Studio 204B at the Murphy Arts Center 1043 Virginia Ave., 7 p.m., free, all-ages. A night of art and music hosted by avant-rock ensemble Basilica and featuring contributions by Jordan Munson (interactive video projection), Basilica guitarist Derek Johnson (solo guitar performances at 7 and 8 p.m. of work by Louis Andreissen and Elliot Carter, among others) and Basilica itself (hourly performances at 9, 10 and 11 p.m., playing commissioned works by Joe Molinaro and Charlie Olvera, and closing with a staple of their repertoire, Andreissen's "Workers Union"). Your experimental music pick of the week, with Joan of Arc coming a close second — and it's possible to see both.

## Thursday

### ROCK

#### FULL RAINBOW, STEP DADS, VACATION CLUB

The Dojo, 2207 N. College Ave. 7 p.m., \$5 members, \$6 public, all-ages

About two years ago, a Kokomo band called The Sorely Trying Days turned quite a few heads with their heavy, yet intricate debut record *Survival Mode*. The record attracted attention, in sense, from The *Washington Post*, which profiled the band in a series about the recession's impact on middle America. After touring extensively in support of *Survival Mode*, the youthful three-piece underwent some drastic changes. The line-up changed, the name changed and, most importantly, the band relocated from the oppressively inspirational Kokomo to the bright, sunny streets of Indianapolis.

After nearly a year of settling in, the band, now called Full Rainbow, finally has some new recordings to show for all their disruptions. Their new, self-titled EP will be officially released at their tour kick-off show this Thursday at the Dojo. Their songs are now a bit slower, the

**ERIC ROBERSON**

Athenaeum Theatre, 401 E. Michigan St.

8 p.m., \$20-30, 21+

A cult favorite on the neo-soul circuit, Roberson started out with a major label release (the 1994 Warner's single "The Moon"), and then was promptly left to fend for his own. He made his name by working and touring hard, writing for the genre's big names (Jill Scott, Vivian Green) and releasing work through prominent indie labels (first Jazzy Jeff's imprint A Touch of Jazz and now his own concern, Blue Erro Soul). Songs from his latest album, 2009's *Music Fan First*, have been nominated for a Grammy for Best Urban/Alternative Performance for two consecutive years — "A Tale of Two" in 2010 and "Still" for 2011. —Matt Soeby ■

**FOLK****COTTON JONES, SLOTHPOP**

White Rabbit Cabaret, 1116 E. Prospect St.

8 p.m., \$8, 21+

The Cumberland, Md. duo Cotton Jones makes folk music with just enough of a psychedelic element that we might add the prefix "freak." It's warm, often laid-back Americana. With Slothpop, whose self-titled debut album arrived in January.

**ROCK****JOAN OF ARC, RACEBANNON, JOOKABOX, MEMORY MAP, OUT LIKE LAMBS**

Melody Inn, 3826 N. Illinois St.

9:30 p.m., \$7 advance, \$8 door, 21+

See feature, pg. 27. Joan of Arc is the main act Friday, but the foundation is solid, with support from art-metal act Racebannon, whose "Wrap the Body" single was a hip-hop flavored, Jill Weiss-voiced highlight of last year, and Jookabox, due for a new record in April and back from a European tour. Also: the first Indianapolis appearance by Memory Map, an new Bloomington band comprised of members of Push-Pull, Rapider than Horsepower and Good Luck, and Out Like Lambs, a New Jersey orchestral-folk band on tour with Joan of Arc.

**Saturday****ROCKABILLY****BIGGER THAN ELVIS, BLUE COLLAR BLUEGRASS**

Radio Radio, 1119 E. Prospect St., 9 p.m., \$5, 21+

Radio Radio's house band, a rockabilly trio fronted by local guitar legend Danny Thompson, is joined for their traditional first Saturday gig by special guest Blue Collar Bluegrass.

**BLUES****GINA SICILIA**

The Rathskeller, 401 E. Michigan St., 9 p.m., 21+. Philadelphia chanteuse Gina Sicilia mixes down home blues with old school R&B. Her 2007 debut album, *Allow Me to Confess* (Swingnation), earned her a Best New Artist nomination at the Blues Music Awards, and her sophomore album, *Hey Sugar*, saw her taking the next step towards becoming one of our top female vocalists, blues or otherwise. A strong singer and showlady who fortunately hasn't yet been labeled as "The Next Fill In The Blank," Sicilia has a new album coming out in March called *Can't Control Myself*. We hope so. —Matt Soeby ■



SUBMITTED PHOTO

Gina Sicilia

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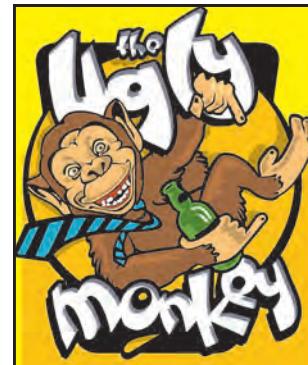
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## REVIEWS

### FRIDAY

**CLIFFORD RATLIFF BLUE NOTE TRIBUTE BAND**  
The Jazz Kitchen, Jan. 28

Trumpeter Clifford Ratliff continued his series of Blue Note tributes Friday night, leading his band through the repertoire of Clifford Brown, the hard bop trumpeter who burned hard and fast, and drummer Art Blakey, who carried the bop flame through his long life, leading new groups of Messengers well into his golden years. Ratliff stepped into the shoes of Brown, while Clif Wallace, leading the rhythm section on drums, invoked the spirit of Blakey.

It wasn't entirely a period performance — there were modern moments, including some technical electric bass solos. There was also an instance of set-list improvisation: the trombone player surprised the band when he chose the ballad "I Thought About You" and provided the chart on his iPhone.

But for the most part, the set offered uncompromising hard bop. Things came together perfectly on Blakey's "Moanin'." Although we might have expected the trumpet sound of Freddie Hubbard from the classic Jazz Messengers recording, Ratliff played the head like Brown. During the solos, Wallace led the rhythm section into the realm of bebop, layering Blakey's steady high-hat with Max Roach rim shots.

On other songs, the band explored more exotic territory, incorporating Latin beats and African polyrhythms. Equal parts self-containment and total abandon, the rhythm section was the thing to watch.

Aware of the influence of Brown and Blakey or not, everyone could have appreciated the elite musicianship and hard-cooked bop played Friday. But for the jazz enthusiast, the heartfelt tribute to Brown and Blakey was an added joy.

—JOE WILLIAMS

### SATURDAY

**ÓLAFUR ARNALDS**

The Toby, Indianapolis Museum of Art, Jan. 29

To over-simplify things, we might say that the first wave of minimalism was defined by swift tempos and simple, relentless rhythms. But it doesn't have to be that way. One can use those same minimalist techniques to create gentle, graceful, slow music. And Ólafur Arnalds, a 25-year-old Icelandic musician who played his first Indianapolis show Saturday night at the Toby, does just that, creating calm, contemplative soundscapes out of just a few phrases — a quizzical piano melody, legato string harmonies, sometimes a drum track to give structure to the proceedings.

Arnalds, an up-and-coming figure on the international stage with interests in classical, indie rock and even some harder stuff, having been a drummer for several hardcore bands, stuck by his The Toby's Bosendorfer for much of the night, joined by a string quartet and a utility player on synth and laptop. While there were distinct breaks between each song, and each song lasted around five or six minutes, the show really seemed to have been one, hour-and-a-half long song, a trance-inducing, many-movement work that recycled motifs and textures, but that offered enough variety and dynamic contrast to keep the attentive listener entertained — and enough sameness and consistency to keep the entranced listener entranced.

Of course, if the mood isn't right, such cyclical, basic music can sound downright boring. Arnalds and his team certainly did their best to draw the audience into their world, performing from a nearly-dark stage, and accentuating some tracks with video projection and dynamic lighting cues. About half of the songs were illustrated by some sort of animated film: the shadow of a mobile constructed out of birds or planets, a lighthouse in a snow storm, a flock of birds. The animations were in

a fairy-tale, Gorey-inspired, woodcut-style vein, and a bit cutesy — this is sort of the kind of stuff that *Portlandia* sent up with their "We Put Birds on Things" sketch. Warm lights bathed the audience during particularly vibrant moments, while fluorescent tubes flickered in time to the rhythm track during a couple darker songs.

It was kind of amusing to hear Arnalds riffing off of our city name (Indianapolis equaling city of "Indians") in his clipped English, which was evidently nowhere near as clipped as his Icelandic, judging by the way he slurred together his name, as if ashamed, into one two-syllable word — "Hello, I'm ol-nalds." Using non-politically correct nomenclature, Arnalds recalled his one meeting with an "Indian" when five years old — later correcting the record to note that said Indian was just a "casino Indian" — and invited any Indians to come up to meet him after the show during the meet-and-greet.

Arnalds doesn't impose much in the way of narrative on his songs: on 2007's *Eulogy for Evolution*, he used time markers as song titles ("3055," "0952"), and only one song he performed Saturday night had any lyrical content. And maybe that's for the best: His closing number, whose title translates from its original Icelandic as "The Sky May Be Falling... But the Stars Look Good on You," was laden with a voice synthesizer reading existential doggerel, something along the lines of, "I asked you what happens after we die, and you said, 'We forget everything.'" There's a tension in Arnalds' work that allows the listener to impose her own narrative — is that melody beautifully icy or coldly alienating? But when he gives us too much to work with, too much context, it becomes program music of a rather less compelling sort, and it becomes difficult not to read that minor chord or intense backbeat as illustrative of a particular thought or mood.

—SCOTT SHOGER

What you missed...



PHOTO BY JEDEDIAH JOHNSON

Brad St. Patrick, guitarist and vocalist for local punk band Black Cat Rebellion, is joined by his blurry doppelganger Saturday night at the Rock House Cafe. Ladymoon, Indian City Weather and Blue Luster also performed.

## DISC-US

**M-EIGHTY**  
TAKING BACK WHAT'S MINE  
★★★★☆

Earlier this month, local emcee M-Eighty, whose career we've followed from a premature retirement announcement in 2004 to the founding of his A&R firm, The Academy, in 2009, released a generous 26-track album, *Taking Back What's Mine*, which compiles collaborations with both local and national artists.

It's an album that heats up about a third of the way in, beginning with a remix of "Jericho (Break These Walls)" on which the raps are tight, the beat danceable and the sexually-charged chorus irresistible. "Got So Much" exemplifies M-Eighty's vastly connected network, boasting guest appearances from Gucci Mane and Shadow. "Hot Damn" features fellow Indy MC Rusty Redenbacher's familiar vocals, while "The Alliance" experiments with wordplay in a stuttering chorus.

**STON-E KORENILLUS**  
MOONWALKING'S 4 LASERS  
★★★★☆

Local emcee ston-E Korenillus' third release, *MoonWalking's 4 Lasers*, is like a self-empowerment book with street cred, each track a separate chapter with an encouraging, positive message, each rhyme purposeful and goal-oriented. Two of those chapters come radio-ready, dripping with mainstream appeal: "Your [sic] a Loser," which features a catchy, jubilant hook and articulate lyrics that might resonate with those suffering from low self-esteem; and an answer track of sorts, "Successful," with its R&B flavor.

And the positive hits keep on coming, even when they're a bit more experimental: On "A Winner," a one-and-a-half minute track that enters with a bouncy,

"Smash Sumthin'" has major potential as a club anthem and "Keep It Movin'" ranks among the album's best tracks with a hummable, shake-your-head melody and Jaceyn Bayne's ultra-smooth, unmistakable rapping. In a surprising twist, "Cleats on the Mantle" feels like a distant cousin to an Atmosphere song with its story-telling format and addictive melody.

*Taking Back What's Mine* is proof of his skill as a rapper and networker. M-Eighty may fail to deliver the complete package in his live performance, and perhaps that's why locals haven't embraced him. But he's obviously doing something right, as evidenced by his rubbing elbows with some of hip-hop's most legendary acts, and his performances in 47 states last year alongside the likes of Wu-Tang, Snoop Dogg, Canibus, Keith Murray and Planet Asia.

—Danielle Look  
MUSIC@NUVO.NET

marching-band style beat, Korenillus channels a football coach, rapping "Three is not an option. Two doesn't make the cut. It's not enough to be a winner!" Indy-based guest rapper Platinum makes a special appearance on "Is A System," a song whose minimal bass and chorus whispers are reminiscent of the 2005 Ying Yang Twins hit "Wait (The Whisper Song)," minus the sexually explicit content. But it's not all about you and your successful new life: The album opens a rumination on government conspiracies set to a low-end synth melody.

The 15-track album is available for free download on WurdSmiff Records' website, [wurdsmiff.com](http://wurdsmiff.com).

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## NEWS OF THE WEIRD

### Turkish homophobia

Would like you brussels sprouts with your Whopper?

BY CHUCK SHEPHERD

Do Ask, Must Tell (and Show): The Turkish military's legendary homophobia (rare among NATO countries) comprises both zero-tolerance for homosexuality by service personnel and the requirement of rigorous proof by anyone applying for exemption from service by claiming to be gay. (Homosexuality is the only disqualifier from compulsory service for able-bodied men.) In personal experiences recounted for Foreign Policy magazine in December, some gay men seeking exemptions were ordered to verify their claims by producing witnesses to their homosexual acts, or by photographing themselves fully engaged — and to be persuasive to authorities, the conscript had to be depicted in the "receiving" position in sexual intercourse.

#### The entrepreneurial spirit!

- Daring New Products: (1) Introduced at a New York food fair in January (and planned for U.S. distribution later this year): Great Scot International's potato-like chips in the "flavor" of Scotland's "national delicacy" (yes — haggis chips!). (2) Burger King U.K.'s Christmas-season special this year (available briefly in December): a regular Whopper, garnished with a generous helping of brussels sprouts.

- The notoriously isolated North Korean economy only permits new products to be sold as needs arise, and in December (according to a report by Agence France-Presse), the ministries began allowing Western-style "skinny jeans" (having relaxed the rule requiring female workers to wear skirts). Also recently for sale: human fertilizer (owing to the attrition of the animals that previously produced manure for family gardens).

- The SEGA video company's Japan division began test-marketing its new Toylets game in January, designed for men's urinals. With sensors in the basin and a video screen at eye level, men score points based on the strength and accuracy of their streams. Among the suite of games: sumo wrestling (squat the opponent out of the

circle), graffiti-erasure (strong streams wipe out more graffiti), and skirt-raising (the stronger the stream, the higher a woman's skirt is "blown" upward).

#### The redneck chronicles

- (1) In a December incident near Orlando, a former Ku Klux Klan "Cyclops," George Hixon, 73, and his son, Troy, 45, and Troy's girlfriend fought, resulting in Troy's allegedly firing gunshots toward the woman's feet and the subsequent arrests of the two men. According to Osceola County deputies, the altercation was precipitated by the girlfriend's unhappiness that she got the "cheap beer" while the men kept the "good beer" (Budweiser) for themselves. (2) The County Commission in Jackson, Ga., delayed a vote in December on new cell-phone towers at the request of one official with questions about the county's contract — Commissioner Gator Hodges.

#### Science on the cutting edge

- Good to Know: Perhaps too many late nights at Japan's National Institute for Materials Science led to the recent quixotic "testing" of superconductor metals by submersion in alcoholic beverages. Yoshihiko Takano and his colleagues developed experiments to soak the metals to see if resistance to electricity is decreased (and, thus, conductivity increased). They found success with whiskey, sake, beer and the vodka-like shochu, but red wine worked best, improving conductivity by 62 percent.

- Flip a Coin: Among human procreation technologies soft-pedaled to tamp down controversy is surgeons' ability to selectively abort some, but not all, fetuses in a womb in cases where in vitro fertilization (IVF) has overproduced (usually involving mothers expecting triplets or greater, which pose serious health risks). More controversially, according to a December *National Post* report, a Toronto-area couple told their physician that IVF-created "twins" would be too much for them to care for and that the doctor should terminate one fetus (randomly chosen?) and leave the other.

#### Weird animals

- British researchers, writing in the journal *Evolution* in November, described a species of birds in Africa's Kalahari Desert that appear to acquire food by running a "protection racket" for other birds. The biologists hypothesize that because drongo birds hang out at certain nests and squawk loudly when predators approach, the nest's

residents grow more confident about security and thus can roam farther away when they search for food — but with the hunters gone, the drongos scoop up any food left behind. (The researchers also found that drongos are not above staging false alarms to trick birds into leaving their food unguarded.)

#### Leading economic indicators

- Extreme: (1) The North Dakota Supreme Court ruled in September that the over-draft fee charged by Quality Bank of Fingal, N.D., to customer Lynette Cavett, of nearly \$12,000, was nonetheless legal. The court found that the fee, which reached \$100 a day, was disclosed to Cavett in advance. (2) Automaker BMW of Germany announced testing in December of a new technology ("flash projection") in which an ultra-bright light sears the company logo into a viewer's vision, where it lingers even if the viewer subsequently closes his eyelids tightly.

#### Fine points of the law

- (1) A Roman Catholic church tribunal in Modena, Italy, ruled in November that a marriage should be annulled on the grounds of the wife's adultery even though she apparently only "thought about" having an affair. Her now-ex-husband believes she never actually followed through on her desires for an "open marriage." (2) Because two different laws operate, New York state prisoners, when they win lawsuits against guards who have injured them, keep the entire amount of the award, but when New York state mental patients win similar lawsuits, the hospitals can claim a large portion of the money back, as repayment for the daily cost of providing "care." *The New York Times* reported in December that the dual system is unique to the state.

#### Least competent criminals

- Questionable Judgments: (1) A 26-year-old man was arrested in San Pablo, Calif., in December and accused of stealing a taxi after tricking the driver into momentarily exiting the cab. The man then drove to a Department of Motor Vehicles office, where he attempted to register ownership of the car. (2) Kyndric Wilson, 19, was being booked into jail in Fort Walton Beach, Fla., in December on a misdemeanor charge when a routine search revealed a bag of cocaine. As deputies then began processing the more serious drug-possession charge, Wilson was heard saying, "(Expletive), I knew I shouldn't (have) brought that in ... (expletive)."



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by TOM TOMORROW

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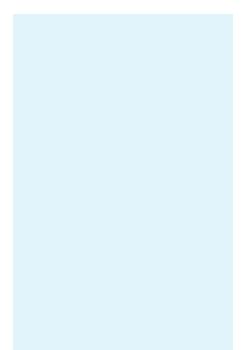
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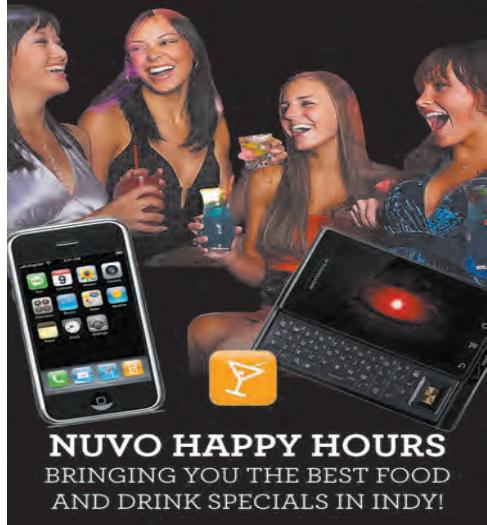
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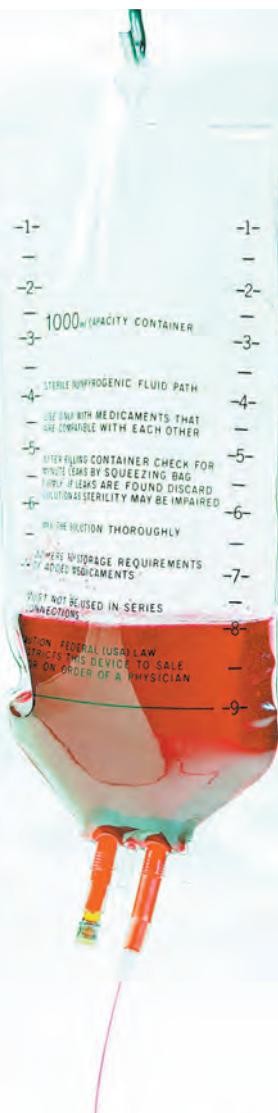
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# FREE WILL ASTROLOGY

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**ARIES (March 21-April 19):** Now and then, members of other astrological signs complain that I seem to favor you Aries above them.

If that's true, I'm certainly not aware of it. As far as I know, I love all the signs equally. I will say this, however: Due to the idiosyncrasies of my own personal horoscope, I have been working for years to get more skilled at expressing qualities that your tribe tends to excel at: being direct, acting fearless, knowing exactly what you want, cultivating a willingness to change, and leading by example. All these assets are especially needed by the people in your life right now.

**TAURUS (April 20-May 20):** I've found that

even when people are successful in dealing with a long-term, intractable problem, they rarely zap it out of existence in one epic swoop. Generally they chip away at it, dismantling it little by little; they gradually break its hold with incremental bursts of unspectacular heroism. Judging from the astrological omens, though, I'd say that you Tauruses are ripe for a large surge of dismantling. An obstacle you've been hammering away at for months or even years may be primed to crumble dramatically.

**GEMINI (May 21-June 20):** My brother

Tom and I used to be on a softball team in Santa Cruz. I played third base and he was the pitcher. For one game he showed up with a new glove that still had the price tag dangling. I asked him if he was going to snap it off. "Nope," he said. "It'll subtly distract the batters and give me an advantage." That day he pitched one of his best games ever. His pitches seemed to have extra mojo that kept the hitters off-balance. Were they even aware they were being messed with? I don't think so. In fact, my theory is that because Tom's trick was so innocuous, no one on the opposing team registered the fact that it was affecting their concentration. I suggest you try a similar strategy, Gemini.

**CANCER (June 21-July 22):** A famous atheist

named Edwin Kagin has incorporated performance art into his crusade against religious believers. Wielding a hairdryer, he "de-baptizes" ex-church-goers who want to reverse the effects of the baptism they experienced as children. The stream of hot air that Kagin blows against their foreheads is meant to exorcise the holy water daubed there way back when. Could you benefit from a similar ritual, Cancerian? If you have any inclinations to free yourself from early imprints, religious or otherwise, you're in a favorable phase to do so.

**LEO (July 23-Aug. 22):** In an old Star Trek

episode, a woman visits the starship's medical facility seeking chemicals she needs to start a hydroponic garden. The chief doctor, who has a high sense of self-worth and a gruff bedside manner, scowls at her. Why is she bothering him with such a trivial request? "Now I know how Hippocrates felt," he complains, "when the King needed him to trim a hangnail." (Ancient Greek physician Hippocrates is referred to as the "Father of Medicine" because of his seminal influence on the healing professions.) I suspect that sometime soon, Leo, you will be in a position similar to the ship's doctor. Unlike him, however, you should carry out the assignment with consummate grace. It'll pay off for you in the long run — probably in ways you can't imagine right now.

**VIRGO (Aug. 23-Sept. 22):** In Leonard

Cohen's song "Anthem," he sings "There is a crack in everything / That's how the light gets in." From what I can tell, Virgo, the week ahead will be one of the best times all year for welcoming the light that comes through the cracks. In fact, I urge you to consider widening the cracks a little — maybe even splitting open a few new cracks — so that the wildly healing light can pour down on you in profusion.

**LIBRA (Sept. 23-Oct. 22):** When was the last

time you created a masterpiece, Libra? I'm not necessarily talking about a work of art; it might have been an exquisite dinner you prepared for people you love . . . or a temporary alliance you forged that allowed you to accomplish the impossible . . . or a scary-fun adventure you risked that turned you into a riper human being with a more authoritative standing. Whether your last tour de force hap-

pened seven weeks ago or seven months ago, my sense is that you're due for another one. The cosmic rhythms are conspiring to make you act like an artful genius.

**SCORPIO (Oct. 23-Nov. 21):** Why is everything so eerily quiescent right now? Should you be worried? Has the momentum been sucked out of your life? Have you lost your way?

Personally, I think you're doing better than you realize. The dormancy is a temporary illusion. To help give you the perspective you need, I offer you this haiku-like poem by Imma von Bodmershof, translated by Petra Engelbert: "The great river is silent / only sometimes it sounds quietly / deep under the ice."

**SAGITTARIUS (Nov. 22-Dec. 21):** I saw ex-

Poet Laureate Robert Hass read and discuss his poem "Etymology." He said that while many of the fluids of the human body are named with English words, at least one isn't: the moisture of a woman who is sexually aroused. The Anglo-Saxons did have a word for it, he noted: silm, which also referred to the look of moonlight on the water. "Poor language," Hass concluded, bemoaning a vocabulary that ignores such an important part of human experience. Your assignment, Sagittarius, is to correct for any problems caused by poor language in your own sphere. If you've been lazy about articulating your meaning or needs, then please activate your deeper intelligence. If there's a situation in your life that's suffering from a sloppy use of words, reframe its contours with crisper speech. You could even coin some new words or borrow good ones from foreign tongues.

**CAPRICORN (Dec. 22-Jan. 19):** Stand-up

comedian Arj Barker says that when he writes each of his jokes, he's thinking that all he needs to do is make it funny enough to get at least three people in the audience to laugh at it. More than three is gravy, and he hopes he does get more. But if he can just get those three, he believes, he will always get a lot of work in his chosen profession. In accordance with the astrological rhythms, Capricorn, I urge you to adopt a similar approach. To be successful in the coming days, you don't need an approval rating of 80 percent.

**AQUARIUS (Jan. 20-Feb. 18):** The renegade spiritual sect known as the Church of the Subgenius values one treasure above all others: not salvation, not enlightenment, not holiness, but rather Slack. And what is Slack? It is a state of

being in which everything flows smoothly — a frame of mind so unfettered and at ease that the entire universe just naturally cooperates with you. When you've got abundant reserves of Slack, you don't strain and struggle to make desired events unfold, and you don't crave things you don't really need. You're surrendered to the greater intelligence that guides your life, and it provides you with a knack for attracting only what's truly satisfying. Happy Slack Week, Aquarius! I suspect you will have loads of that good stuff, which means your freedom to be your authentic self will be at a peak.

**PISCES (Feb. 19-March 20):** "Everybody

gets so much information all day long that they lose their common sense," said writer Gertrude Stein many decades ago. Isn't that about a thousand times truer in 2011? It takes rigorous concentration not to be inundated with data. But that's exactly your assignment, Pisces. It's absolutely crucial for you to be a beacon of common sense in the coming days. To meet your dates with destiny, you will have to be earthy, uncluttered, well-grounded, and in close touch with your body's intuition. If that requires you to cut back dramatically on the volume of information you take in, so be it.

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